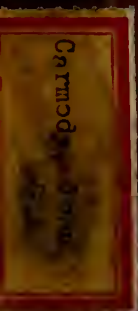


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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

CHARACTERIZATION IN
SHERWOOD ANDERSON'S SHORT STORIES

by

John George Scott Carmody

(B.S. in Ed., Boston University, 1931)

submitted in partial fulfilment of the
requirements for the degree of
Master of Arts

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Year	Month	Day	Time	Location	Activity	Duration	Frequency	Intensity	Notes
2018	Jan	1	10:00	City Center	Walking	30 min	1	Low	First walk
2018	Jan	2	10:00	City Center	Walking	30 min	1	Low	Second walk
2018	Jan	3	10:00	City Center	Walking	30 min	1	Low	Third walk
2018	Jan	4	10:00	City Center	Walking	30 min	1	Low	Fourth walk
2018	Jan	5	10:00	City Center	Walking	30 min	1	Low	Fifth walk
2018	Jan	6	10:00	City Center	Walking	30 min	1	Low	Sixth walk
2018	Jan	7	10:00	City Center	Walking	30 min	1	Low	Seventh walk
2018	Jan	8	10:00	City Center	Walking	30 min	1	Low	Eighth walk
2018	Jan	9	10:00	City Center	Walking	30 min	1	Low	Ninth walk
2018	Jan	10	10:00	City Center	Walking	30 min	1	Low	Tenth walk

Table 1: Summary of the data

Table 2: Summary of the data

INTRODUCTION

The Problem. This thesis attempts to discover Sherwood Anderson's technique of characterization in his short stories. As used here "technique" is taken in its larger sense, i.e. the ways and means of organizing and manipulating material relating to characterization. By "characterization" is meant the representation of men and women in the written form. It naturally follows that an examination of an author's manner of presenting character involves his literary aims (general purposes in writing) and a study of such phases of the human personality as he is trying to depict. Hence, the objective here is a survey of the methods and aims of Anderson's short story characterizations and an understanding of his view of the human personality.

Methods and Materials. Anderson's four books of short stories, Winesburg, Ohio, The Triumph of the Egg, Horses and Men, and Death in the Woods, are the basic sources for this investigation. For the conventional details that go to make up the technique of characterization, the manuals of short story writing listed in the bibliography have been drawn upon. Three preceptors in particular have been heeded; Bement because of his academic, almost dilettante, outlook; Williams because of a long service as textbook guide to writers; Uzzell because of the commercial practicality of aim. It was felt that these

The Problem

The first question is whether the problem is well-posed. In other words, does a solution exist, is it unique, and is it stable with respect to the data? The answer to these questions is affirmative. The problem is well-posed in the sense of Hadamard. The existence of a solution is guaranteed by the Lax-Milgram theorem. The uniqueness of the solution follows from the coercivity of the bilinear form. The stability of the solution with respect to the data is guaranteed by the continuity of the bilinear form.

The second question is whether the problem is solvable. In other words, does a numerical solution exist? The answer to this question is affirmative. The problem is solvable in the sense of numerical analysis. The existence of a numerical solution is guaranteed by the Lax-Milgram theorem. The uniqueness of the numerical solution follows from the coercivity of the bilinear form. The stability of the numerical solution with respect to the data is guaranteed by the continuity of the bilinear form.

The third question is whether the problem is computable. In other words, does a numerical solution exist that can be computed on a computer? The answer to this question is affirmative. The problem is computable in the sense of numerical analysis. The existence of a numerical solution is guaranteed by the Lax-Milgram theorem. The uniqueness of the numerical solution follows from the coercivity of the bilinear form. The stability of the numerical solution with respect to the data is guaranteed by the continuity of the bilinear form.

three would counterpoise one another. As will be often stated, hereafter, besides the mechanical side of technique--such as looks, garb, dialogue, action, crisis, basic characteristic--Anderson's philosophy of life shapes his creations. His avowed perplexity about life, his belief in the bleak loneliness of the individual, his outlook upon sex, his animosity toward American industrialism, his theory that the pioneer writer today must be crude in expression and construction--all come out in heavy lines in Anderson's characterizations. Sherwood Anderson's Notebook, A Story Teller's Story and the various works of critics furnished the background for this phase of characterization.

The attempt has been made here to keep to the contemporary mode of criticism, which is to ascertain an author's purpose and to determine whether he has lived up to it. This, of course, requires some endeavor at sympathetic understanding and objective conjecturing. Passing judgment upon Anderson's aim has been strictly ruled out. A sizeable array of contemporary critics are blatantly hostile to his aims. This hostility is based on the conviction that a writer is obligated to delineate the average citizen, and especially to reproduce normal emotional makeups. That Anderson has had the effrontery to specialize in the abnormal has provoked denunciations.

PART I.

ANDERSON AND THE MECHANICS OF CHARACTERIZATION

CHAPTER I.

ANDERSON'S IMPORTANCE IN CONTEMPORARY AMERICAN LETTERS,
PARTICULARLY IN THE FIELD OF THE SHORT STORY

Sherwood Anderson's Naturalism. Sherwood Anderson, in the main, continues the American naturalistic traditions of Crane, Norris, London, and Dreiser. As a literary method, naturalism stands opposed to the colorful and melodramatic presentation of life so characteristic of romanticism. Like realism it aims at detachment toward character and incident. Unlike the realist, the naturalist strives for an interpretation of his material. His interpretations, however, are affected by certain preconceptions. For instance, naturalists reject the theory of free will. They concede an ultimate force controls the universe; but it is not a benevolent, farseeing, or intelligent force. Rather, it is blind to the fortunes of man and frequently toys with him; hence the tragic vicissitudes that come to him. This is why critics have often called naturalism pessimistic realism. Furthermore, the naturalist strives for objectivity in the presentation of his material. Moral and ethical standards do not concern him. On the other hand, he is absorbed by the effects of heredity and environment on the individual. But it is probable his frankness that renders the naturalist most

THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

IN THE

YEARS OF HIS MAJESTY'S REIGN

FROM THE YEAR 1625 TO 1649

By JOHN BURNET, BISHOP OF SALISBURY, AND
OF THE CHURCH OF ENGLAND. IN TWO VOLUMES.
LONDON, Printed by J. Streater, at the Sign of the
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offensive. To his objectors, he seems to strip human life of anything that is grand. There are, however, few orthodox naturalists; most are lured away from strict objectivity and camera-like reproduction of characters.

Anderson himself falls into the most insistent temptation that besets naturalists--that of denunciation of social or environmental conditions. He quite often storms against the influence of the American industrial environment upon his characters. His novel, Marching Men, stands as a monument to this temptation. Again, to make more emphatic their assumption that there is no free will, naturalists tend to choose monstrous characters. Frank Norris' McTeague and O'Neill's Nina Leeds stand as examples. The former is a strong-man type; the latter is cast as excitable and neurotic of temperament. It is the latter pattern to which Anderson cuts his characters, although he has essayed the Nietzschean hero in two novels, Windy McPherson and Marching Men.

The criticism often leveled at the naturalistic employment of unique characters is, that, instead of a human being, the naturalist has drawn a composite of the few emotions and impulses he needs to effect his purpose. The well-wrought impersonation, the life-like portrait, the artistic synthesis is disregarded. In recent years in America, naturalists have tended to use these so-called "grotesques" instead of characters in the

¹
 round. No contemporary has attracted so much attention through his use of character distortion as Anderson. His real importance to American literature of the present day is that he has adapted his grotesques to the short story. In doing so Anderson has been obliged to lead a revolt against the mechanical technique of the short story form. Something of his success may be gauged from the estimate of the dean of short story compilers, Edward J. O'Brien, who ranks him with such short story artists as Hawthorne, Poe, James, Balzac, Maupassant, or Chekhov, and further asserts that "I think we may say that no short story writer creating in English today is so representative and so revelatory of the age in which we live."²

Literary significance of Winesburg, Ohio. Anderson's significance in the American literary scene is derived considerably from Winesburg, Ohio. These stories are "one of the most important products of the American literary renaissance and they have influenced writing in America more than any book published in the decade of the 20's".³ The words are Chase's but Robert Morse Lovett,⁴ S.P.B. Mais⁵, and Edward J. O'Brien back him up. Winesburg, Ohio did not just spring out of the air. D.H. Lawrence (whom Anderson read at the suggestion of Dreiser)

1. Blankenship, Russell. American Literature, p. 516
2. O'Brien, Edward J. The Advance of the Short Story, p. 260
3. Chase, C.B. Sherwood Anderson, p. 32
4. Lovett, Robert M. Sherwood Anderson, an essay in Malcom Cowley's After the Genteel Tradition, p. 90
5. Mais, S.P.B. Some Modern Authors, p. 126

proclaimed the relationship of sex and the abnormal person. Katherine Mansfield brought out the static story where action is deleted and everything is built around a moment of illumination.¹ William James' "stream of thought"² became crystallized in Conrad and Dorothy Richardson. Gertrude Stein's Tender Buttons³ brought word-consciousness to Anderson and others. And finally Edgar Lee Masters unmasked the American village and villager. With scaffold up, it was short work for Anderson.

Winesburg, Ohio, regarded as Anderson's masterpiece, specializes in the misfit among 100% Americans. This anomaly grows up in the midwestern village with his instincts dammed up because the customary American outlets are not the sort he can give himself to. The Andersonian hero or heroine, therefore, cannot harmonize the American business idea of friendship for profit with even the crudest sentiment of friendship; he cannot make organized religion coincide with his spiritual aspirations; nor can he make matter-of-fact, bestial sexuality coincide with his idealism of love. Anderson himself probably would not claim that his portraiture in Winesburg, Ohio represented a cross section of a midwestern village. In fact, he maintains: "The book was written in a crowded tenement district of Chicago. The hint for almost every character was taken from my fellow lodgers in a crowded rooming-house, many of whom had always lived

1. Gerould, Katherine F. "Stream of Consciousness", Saturday Review of Literature, Oct. 22, 1927, p. 233

2. Hartwick, Harry, The Foreground of American Fiction, p. 137

3. Anderson, S. A Story-Teller's Story, p. 359

in Chicago."¹ Nevertheless in selecting grotesque characters in variance with the romanticized American conception of the villager, and showing the crushing effects of the village environment upon the hyper-sensitive villager, Anderson lined up with Masters and Lewis in the assault upon the American village.

As far as American fiction is concerned Anderson's forte lies in uncovering unconscious motives back of human responses. Naturalists before Anderson stated their findings in a very reticent and objective psychology.² But Anderson is a soul-searcher. Says he in A Poet in the New Testament:

If I could be brave enough and live long enough I could crawl inside the life of every man, woman, and child in America. After I had gone within them I could be born out of them. I could become something the like of which has never been seen before. We would see then what America is like.³

In other words, he wants to photograph for us the very insides of his characters. He is not content to stand aside and record outward appearances, hoping that the reader may deduce the inner life. Consequently, Anderson's people are ever trying to establish a line of contact with each other. They crave to express something felt for someone else, but words there are not for what they really feel. Furthermore, ethical and commercial restrictions hem them in. They are a people who feel the surge of life and yet are completely dammed up. In their

1. Lovett, R.M. op. cit., p. 90

2. Blankenship, R. op. cit., p. 665

3. Anderson, S. A New Testament, p. 59

inevitable defeat they try to deduce a meaning for existence, particularly theirs.¹ Often they arrive at part solutions as does the protagonist in A Chicago Hamlet, but the whole solution eludes them and they are sunk in impotence. "His people are men and women who need to be loved and whom life has somehow passed by, and who are inarticulate."² Perhaps Carl Van Doren has appraised both Anderson's characters and his importance to the short story most thoughtfully when he says:

The names of Mr. Anderson's persons may not be remembered, or anything that was said, but the tone and atmosphere will continue to haunt the memory of his readers. Because the author everywhere broods so long over his details, his general scheme is unemphatic. Speaking slowly and hesitatingly, he is heard by only those who³ have come close. That number, however, grows and will grow.

1. O'Brien, Ed. J. op. cit., p. 257

2. Ibid.

3. Van Doren, Carl. "Sinclair Lewis and Sherwood Anderson", The Century, July, 1935, pp. 362-9

The first part of the paper is devoted to the study of the
 properties of the function $f(x)$ defined by the equation

$$f(x) = \int_0^x \frac{1}{1+t^2} dt$$
 for $x \in \mathbb{R}$. It is shown that $f(x)$ is an odd function and
 that $f(x) \in C^1(\mathbb{R})$. The second part of the paper is
 devoted to the study of the function $g(x)$ defined by the
 equation $g(x) = \int_0^x \frac{1}{1+t^2} dt$ for $x \in \mathbb{R}$. It is shown
 that $g(x)$ is an even function and that $g(x) \in C^1(\mathbb{R})$.
 The third part of the paper is devoted to the study of the
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 The ninth part of the paper is devoted to the study of the
 function $p(x)$ defined by the equation $p(x) = \int_0^x \frac{1}{1+t^2} dt$
 for $x \in \mathbb{R}$. It is shown that $p(x)$ is an odd function and
 that $p(x) \in C^1(\mathbb{R})$. The tenth part of the paper is
 devoted to the study of the function $q(x)$ defined by the
 equation $q(x) = \int_0^x \frac{1}{1+t^2} dt$ for $x \in \mathbb{R}$. It is shown
 that $q(x)$ is an even function and that $q(x) \in C^1(\mathbb{R})$.

CHAPTER II.

A SUMMARY OF THE CONVENTIONAL TECHNIQUES
OF CHARACTERIZATION

The General Image of a Character. Although all stories do not require characterization (vide The Arabian Nights), under ordinary circumstances a story stands or falls upon the reality of its characterization. In order to transform story characters from lifeless puppets into convincing, living souls, story tellers have resorted, down through the ages, to various devices. To those who are not writing craftsmen one of the chief aims in characterization would seem to be the making of a character's person visual to the reader. Indeed, in Scott's day a writer would devote two or three lengthy paragraphs of details to a hero's dress, figure, and features. Today, however, the cumulative method has been substituted; that is a brief touch of the character's appearance is laid on here and there throughout the story, leaving the reader the privilege of assimilating his own picture.

Some writers feel called upon to supplement a character's appearance, behavior, and speech with slides reproducing his mental and emotional processes. In everyday life, of course, this conscious stream of stimulæ and response that flows on unceasingly in each one of us is the most private of our private lives. Those who have a weird gift for fathoming what their

CHAPTER I

THE HISTORY OF THE

The history of the world is a long and tedious story, but it is one that is full of interest and variety. It is a story of the human race, of its struggles, its triumphs, and its failures. It is a story of the great empires that have risen and fallen, of the great wars that have been fought, and of the great discoveries that have been made. It is a story of the human mind, of its power, its limitations, and its potential. It is a story of the human heart, of its joys, its sorrows, and its hopes. It is a story of the human spirit, of its strength, its weakness, and its resilience. It is a story of the human race, of its past, its present, and its future. It is a story of the human condition, of its complexity, its beauty, and its mystery. It is a story of the human race, of its struggles, its triumphs, and its failures. It is a story of the great empires that have risen and fallen, of the great wars that have been fought, and of the great discoveries that have been made. It is a story of the human mind, of its power, its limitations, and its potential. It is a story of the human heart, of its joys, its sorrows, and its hopes. It is a story of the human spirit, of its strength, its weakness, and its resilience. It is a story of the human race, of its past, its present, and its future. It is a story of the human condition, of its complexity, its beauty, and its mystery.

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fellows think and feel have always been looked upon with suspicion and fear. And perhaps it is this tribal recoil from the diviner type on the part of litterateurs (there is also queerness felt toward revelations of the undignified and amoral phases of inner life and boredom from long drawn-out inner description) that lead them to disapprove of the analytic approach and to advocate the dramatic method, which aims for self-revelation through speech and action. However, a respectable body of writers, among whom is Anderson, cross-section the character's mind through omniscience, and also through soliloquy and stream of consciousness. As Bement points out these three methods are so closely allied that they are often indistinguishable.¹

Dialogue and action. Quite often the author has a protagonist viewed and interpreted by another person, usually a minor actor in the story. Or he gets across one or more characters to the reader through the opinions and reactions of other characters in the story. What they say about a character, what they say to him, what he says about and to them, and how he and they act toward each other--all these are clues to the enigma of personality. Action, of course, is an indispensable instrument of characterization, but dialogue is almost of equal importance. And, like action, dialogue accomplished several purposes. It divulges the speaker's own character and his opinion of someone else's

1. Bement, Douglas, Weaving the Short Story, p. 112

the first of the two main parts of the book, the author discusses the history of the book of Genesis, from its composition to its reception. He then turns to the second part, which is a commentary on the text of Genesis. The commentary is written in a clear and concise style, and is based on a thorough knowledge of the Hebrew text and its history. The author's approach is to discuss the text in its context, and to show how the different parts of the text are related to each other. This is a very useful approach, and it is one that is well worth recommending to anyone who is interested in the book of Genesis.

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character--the latter by how he addresses and what he says to and of someone else. Dialogue also is one of the chief means to convey an emotional crisis; there being no other device so revelatory in baring emotional life. Necessarily, too, dialogue is an inseparable concomitant to the dramatic method, which stresses what a character says and does. A skilled dialogist varies his speeches so that each character is differentiated from the other, and individualized.

The unities in the short story. Short story characterization stands out from that of other literary forms in that there is no development of character. Writers strive to maintain a unity of time here. Because it represents a crucial incident in a person's life which affects his future relationship with life, the short story would, of necessity, extend over a short space of time--so short that character hasn't time to change perceptibly. Besides a unity of time, there is, in the short story, a unity of action and place. To move the character through many scenes or over long distance tends to interfere with the reader's identification with the tale. As far as action goes, all action must be intimately related to the solution of the main character's problem. The main character's problem usually leads to a crisis which is a test of character and, incidentally, a contrivance for characterization.

The basic character trait. In the novel, the writer quite often endeavors to reproduce the sum of a certain character's

responses to his environment. Not so the short story artist. He is concerned only with presenting and submitting to a test his main actor's most prominent trait. In other words, short story economy permits the portrayal of a basic characteristic only.

Some further mechanics of characterizations. There are a few other ways of delineating character. Knowledge of tastes, likes, and dislikes help the reader to picture the person he is reading about. So too, does the use of character tags, i.e. idiosyncracies, physical characteristics, habits, and typical actions of a character. Finally, there is the character's connection with his setting. Does setting effect character, or character the setting, or neither? Some writers make much of the inter-relation of setting and character; others, little. Whatever the pros and cons may be, there are definite advantages in studying men and women in their setting.

A preview. A large part of what follows is given over to an examination of Sherwood Anderson's employment of such devices of characterizations as have just been reviewed. We shall see how he shuns some devices, for instance, descriptions of the exterior of his actors, their speech and actions, and quite often their setting. Some expedients of characterizations, of course, Anderson leans heavily upon; such are the basic character trait, the crisis, and mind probing. Also those narrative points of view that serve best Anderson's purpose will be given full attention. The remainder of this thesis shifts from the

technical side of characterization to the Andersonian art of giving life to characters by making each an Anderson within himself. This will deal with his character's responses to life--which, by the way, are the only clues to a human being's spiritual, mental, and emotional makeup--and, furthermore, with Anderson's own outlook on life, which particularly, in his case, govern the responses of his characters.

CHAPTER III.

DESCRIPTION OF CHARACTER'S PERSON

Anderson's indifference to outward behavior. In the previous section there was mention of Sherwood Anderson's neglect to sketch in the appearance of his characters. Of course, this disregard of objective circumstances has brought forth the charge that he cannot draw life-like portraits.¹ But Anderson seems convinced that speech and action are not a true index of character; that, in reality, they are only indirect and guarded expression of inner life. "It is no longer the world of objective fact that obtrudes as the significant reality, but the subtler world of emotional experience, the furtive inner life of impulse and desire that Sherwood Anderson probes so curiously,"² Vernon Louis Parrington once remarked. This preoccupation with the inward man naturally leads to neglect of surface area, particularly in his molding of the short story, where conciseness is a canon of the art. As a result, Anderson but lightly touches upon behavior, looks, and speech.

Art that conceals art. Yet what often appears, in the Anderson short story, to be a slipshod presentation of persons is a cunning device to inveigle the reader into making, un-

1. Troy, William, "Sherwood Anderson", The Nation, May 3, 1933, p. 508
2. Parrington, Vernon Louis, The Beginnings of Critical Realism in America, p. 393

The Author

JOHN R. HARRIS

The author of this book is a well-known and respected figure in the field of psychology. He has spent many years studying the human mind and its various functions. His research has been published in numerous scientific journals, and he has received several awards for his contributions to the field. In this book, he explores the complex relationship between the mind and the body, and how they interact to create the human experience. He discusses the various theories of the mind, from the classical view of the mind as a container for thoughts and feelings, to the more modern view of the mind as a complex system of interconnected neural networks. He also explores the role of the body in the mind, and how physical factors such as hormones and neurotransmitters can influence our thoughts and feelings. The book is written in a clear and accessible style, and is suitable for both students and general readers. It is a valuable resource for anyone interested in the human mind and its functions.

consciously and without effort of will, a conception of his own. Artless art this might be called. And our author labors unceasingly to make his writing appear unstudied, even careless---a carry-over, no doubt, from years of advertising writing. Take the following, for example:

She was an old woman and lived on a farm near the town in which I lived. All country and small-town people have seen such old women, but no one knows much about them. Such an old woman comes into town driving an old worn out horse or she comes afoot carrying a basket. She may own a few hens and have eggs to sell. She brings them in a basket and takes them to a grocer. There she trades them in. She gets some salt pork and some beans. Then she gets a pound or two of sugar and some flour." 1

At first glance this seems to be a shabby piece of description. The old woman's appearance is disregarded. In introducing a leading character, Turgenev or Dickens would have forced the reader to image her frame, features, or clothing by a striking appeal to the imagination, especially when introducing a character. (Anderson does tell us later on that she is slight and that her slender shoulders are stooped; and of course at the end he forces us to visualize her frozen corpse.) In a college composition class it would be fatal to attempt to suggest the appearance of a character by "All the country and small-town people have seen such old women". As we go on with the old woman's description, however, we are quietly led into picturing her to ourselves. The author subtly guides our imagination. Such an old woman does this and that. Anderson shows her in action. She acts out her type for us.

1. Anderson, S., Death in the Woods, p. 3

Paucity and flatness of description in Anderson. In such stories as The Door and the Trap, Unlighted Lamps, The Man in the Brown Coat, The Other Woman, I Want to Know Why, Anderson goes so far as to dispense with physical description of character altogether. But then, in short story literature, it is by no means unconventional to disregard the mention of looks.² On the other hand, in Winesburg, Ohio, Anderson always presents personal appearance. These are given in quick strokes and are seldom pictorially illuminating. The following are some samples of Anderson's manner of indicating the looks of Winesburgers:

Elizabeth Willard, the mother of George Willard, was tall and gaunt and her face was marked with small-pox scars. Although she was forty-five, some obscure disease had taken the fire out of her figure. 3

At twenty-seven Alice was tall and somewhat slight. Her head was large and overshadowed her body. Her shoulders were a little stooped and her hair and eyes brown. She was very quiet but beneath a placid exterior a continual ferment went on.⁴

He was a tall, red-haired young man who was almost always drunk. 5

The Reverend Hartman was a tall man with a brown beard. His wife, a stout, nervous woman, was the daughter of a manufacturer of underwear at Cleveland, Ohio. 6

Belle Carpenter had a dark skin, grey eyes and thick lips. She was tall and strong. 7

1. Anderson, S., The Triumph of the Egg, p. 5
2. Sherman, L.A., How to Describe and Narrate Visually, p. 50
3. Anderson, S., Winesburg, Ohio, p. 24
4. Ibid., p. 123
5. Ibid., p. 166
6. Ibid., p. 171
7. Ibid., p. 213

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Ray was a quiet, rather nervous man of perhaps fifty with a brown beard and shoulders rounded by too much and too hard labor. 1

Doctor Parcival was a large man with a drooping mouth covered by a yellow mustache. He always wore a dirty white waistcoat out of the pockets of which protruded a number of the kind of black cigars known as stogies. His teeth were black and irregular and there was something strange about his eyes. The lid of the left eye twitched; it fell down and snapped up; it was exactly though the lid of the eye were a window shade and someone stood inside the doctor's head playing with the cord. 2

Wash Williams, the telegraph operator of Winesburg, was the ugliest thing in town. His girth was immense, his neck thin, his legs feeble. He was dirty. Everything about him was unclean. Even the whites of his eyes looked soiled. 3

Anderson's achievements in pictorial effects. These last two excerpts show that Anderson can force the mind to visualize bodily appearance. Melville Stoner in Out of Nowhere into
⁴
Nothing, the red-haired giant and his red-haired "kid" in The Man
⁵ ⁶
Who Became a Woman, Bill in A Chicago Hamlet may be offered as other examples of visual sketches. Such superb description forces upon one the conviction that, if he has a mind to, Anderson can make his readers construct a working likeness of his characters.

Frequent reference to hands in Anderson. However, there is one part of the anatomy that Anderson feels obliged to call frequent attention to--hands. Winesburg, Ohio begins with a story entitled Hands, and, as pointed out before, it deals with

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1. Anderson, S., Winesburg, Ohio, p. 245
 2. Ibid., p. 39
 3. Ibid., p. 136
 4. Anderson, S., Triumph of the Egg, p. 138
 5. Anderson, S., Horses and Men, p. 210
 6. Ibid., p. 143

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COMMISSIONERS OF THE
UNIVERSITY OF CHICAGO
FOR THE YEAR 1900

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the expressiveness and the potential tragic consequences of hands. In New Englander, the hand that the father lays on the daughter's shoulder¹ "was thin like his own hand and like her mother's hand". In The Door of the Trap the wife² "had a little habit with her hands". In Unlighted Lamps the doctor, a main character, who is dying, says, "It's strange eh, that my hands should have helped a baby be born while all the time death stood at my elbow?"³ Throughout all Anderson's work there is clamoring insistence to return to the spirit of craftsmanship that reigned before the age of the factory and of standardization. He maintains that to take from man his cunning of hand is to render him impotent.⁴ Therefore it would appear that when he mentions hands in his short stories, he is not trying to indicate anything about character, but is concerned with emphasizing something about power or the lack of it. Like the "wall" and the "well", "hands" is a term in Anderson's symbolism.

Recapitulation. We see, then, that Sherwood Anderson attempts to give little or no distinction to the looks of his characters. He commands the talent for making striking appeals to the imagination, to compel the reader to image the looks of the person who is being written about. Still he rarely sketches out physically his creations. It has already been stated that, as far as Anderson is concerned, his laxity here seems to

1. Anderson, S., Triumph of the Egg, p. 136

2. Ibid., p. 118

3. Ibid., p. 92

4. Anderson, S., The Story Teller's Story, p. 95

indicate that the outward person discloses little of the inward person. In the second sample of the foregoing quotations, he notes that beneath Alice's "placid exterior a continual ferment went on". Anderson's dominant literary urge is to unveil those "continual ferments". Unlike Maupassant, Turgenev, or Tolstoy, he does not delight in sketching out the appearance of his creations. He is not going to put time and effort into a depiction of the "placid exterior" of Alice when it belies the soul within. Moreover, as an artist, Anderson perhaps fears that individualizing a character sets up a barrier; the reader is apt to feel less and identify less with a character set forth with a generous display of detail. Finally, Anderson's theory of crudity applies here. As a pioneer in a new realm of writing¹ he has no time for polishing up minutia of narration.

1. Anderson, S., Sherwood Anderson's Notebook, p. 200. cf. Anderson, S., Horses and Men, Introduction, p. XI

CHAPTER IV

PHYSICAL BACKGROUND A SOFT NOTE IN ANDERSON

The Andersonian use of background. Psychologists and writers are renowned for accentuating environment-character relationships. The short story masters of the past have often let the setting dominate the story. In the contemporary short story, however, touches which reproduce mannerisms, dialect, dress, and scenery have merely a technical significance. As in the case of surface description of character, so intent is Sherwood Anderson on getting across the emotional life of his characters that he allows little of his interest to go into his settings. Yet, here again, there are ample indications that when the author finds it expedient, he can spread effectively a story scene across the reader's mind. Because of the accumulation of scenic detail throughout the book, background is more manifest in Winesburg, Ohio than in his other short story collections. We rock our summer evenings away on the Willard House veranda. We feel a townsman's familiarity with Ed Griffith's saloon, Myerbaum's Notion Store, and Biff Carter's Lunch across from the railroad station. A Sunday's afternoon's tour through the pleasant patches of woodland outskirting Winesburg would convince us that there is there many a cloistered nook for lovers. Such landscape touches as the following set up an intimacy between an Andersonian devotee and

a Winesburg dusk:

Seth and Helen walked through the streets beneath the trees. Heavy clouds had drifted across the face of the moon, and before them in the deep twilight went a man with a short ladder upon his shoulder. Hurrying forward, the man stopped at the street crossing and, putting the ladder against the wooden lamp post, lighted the village lights so that their ray was half lighted, half darkened, by the lamps and by the deepening shadows cast by the low-branched trees. In the tops of the trees the wind began to play, disturbing the sleeping birds so that they flew about calling plaintively. In the lighted space before one of the lamps, two bats wheeled and circled, pursuing the gathering swarm of night flies. 1

Lingering on to fall would have introduced us to the Winesburg County Fair and to such an early evening scene as this:

In the main street of Winesburg crowds filled the stores and the sidewalks. Night came on, horses whinnied, the clerks in the stores ran madly about, children became lost and cried lustily, an American town worked terribly at the task of amusing itself. 2

Later in the evening we might trail George Willard and Helen White to the Fair Grounds:

There is something memorable in the experience to be had by going into a fair ground that stands at the edge of a middle western town on a night after the annual fair has been held. The sensation is one never to be forgotten. On all sides are ghosts, not of the dead, but of the living people. Here, during the day just passed, have come the people pouring in from the town and country around. Farmers with their wives and children and all the people from the hundreds of little frame houses have gathered within these board walls. Young girls have laughed and men with beards have talked of the affairs of their lives. The place has been filled to overflowing with life. It has itched and squirmed with life and now it is night and life has all gone away. The silence is almost terrifying. One conceals oneself standing silently beside the trunk of a tree and what there is of a reflective tendency in his nature is intensified. One shudders at the thought of the meaninglessness of life while at the same instant, and if the people of the town are his people,

1. Anderson, S., Winesburg, Ohio, pp. 158-9

2. Ibid., p. 285

one loves life so intensely that tears come into the eyes. 1

Or we might arise early with George Willard on the morning of his departure:

It was April and the young tree leaves were just coming out of their buds. The trees along the residence street in Winesburg are maple and the seeds are winged. When the wind blows they whirl crazily about, filling the air and making a carpet underfoot. 2

Winesburgers not spiritually in touch with Winesburg.

Winesburg comes out vividly upon the Andersonian canvas for those who are looking for Winesburg. Circumstances relating to place, however, are sparse even here. Another writer would have scattered many more scenic particulars over a book of stories dealing with a single locality, and the result would have been an enrichment in artistry. But scene painting does not serve Anderson's purpose. If we ponder it a moment we can understand why. The core of Andersonian philosophy is that industrialism and standardization, especially the American brand, have snuffed out the spiritual life of the individual. The success-worshipping eyes of the Winesburgers are unmindful of the Winesburg setting. Smoky, overbuilt, slum-infested cities are far more suggestive to them of opportunity. It is as if a fog had crept over and obliterated the Winesburg scene. A set of false values has been inculcated in each American through the many agencies of an industrial civilization. Made mammomites in

1. Anderson, S., Winesburg, Ohio, p. 295

2. Ibid., p. 299

outlook, these poor creatures can't surrender to the pastoral quiescence of the Winesburg landscape.

American scene and Americans estranged. The Winesburger cannot find anything in his setting with which he may merge and which might tranquilize him. He does not really belong to the land in the way the European with countless generations behind him anchored in the same soil belongs. Midwestern America boasts of no ageless traditions or topographical art. The little rugged nature left is heavily commercialized. Indeed, the up-and-coming American meditates upon his surroundings only to the extent that he may extract dollars and cents from it. As far as Anderson is concerned, the American environment does not reflect soul-struggle, nor does it aid in any manner in the revelation or interpretation of soul-struggle. Ordinarily--there are exceptions as we shall see--Anderson's men and women are divorced from their environment, and their little inner world has slight connection with, or recognition of, the great outer world. This is because his characters are not "go-getters" but grotesques.

Instances of Anderson's skill as a background painter.

There are times when Anderson actually emphasizes settings. In I Want to Know Why,¹ the boy narrator's love for the race track is infectious. With an air of simplicity, ingenuousness, and apparent rambling, Anderson blocks in the race track back-

1. Anderson, S., The Triumph of the Egg, p. 5

ground with its "niggers", trainers, horses, and stables. Here is an environmental touch, heavy for Anderson:

At the tracks you sit on the fence with men, whites and niggers and they chew tobacco and talk, and then the colts are brought out. It's early and the grass is covered with shiny dew and in another field a man is plowing and they are frying things in a shed where the track niggers sleep, and you know how a nigger can giggle and laugh and say things that make you laugh. A white man can't do it and some niggers can't but a track nigger can every time. 1

²
I'm a Fool is another of Anderson's race track yarns. The writer, once a hanger-on at the tracks himself, packs into each sentence his own feeling for the race track world. For in Anderson's way of thinking here is one atmosphere in America un-³corrupted by standardizing capitalism. Yet in none of his tales is Anderson so scene-conscious as in The New Englander,⁴ where both Vermont and Iowa country enact character roles. In a review of The Triumph of the Egg, Hildegard Hawthorne says of this story:

The author can describe a landscape with a few direct touches that are good workmanship, but the effect he achieves is never beautiful; color and wonder are drained out of it. It is a landscape seen through tired eyes that do not love what they look upon. 5

Recapitulation. It really is no mystery why Anderson's backgrounds are devoid of "color and wonder". As Parrington observed, Anderson is "concerned with inner life rather than⁶ outer, with hidden drives rather than environment. Consequently,

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1. The Triumph of the Egg, p. 10
 2. Horses and Men, p.3
 3. A Story-Teller's Story, p. 201
 4. The Triumph of the Egg, p. 134
 5. "New York Times," Nov. 7, 1921
 6. Parrington, V.L., op. cit., p.370

he is intent upon raising no distractions to the great inner struggle he is staging in the mind and the emotions of his characters. Hence most of his short stories are like such dramas as The Door of the Trap,¹ The Man in the Brown Coat,² and The Egg,³ which could have been run off in an empty room as far as the reader is concerned, so negligible is the setting.

1. The Triumph of the Egg, p. 116

2. Ibid., p. 97

3. Ibid., p. 46

CHAPTER V.

WHERE PEOPLE ARE TO BE SEEN--NOT HEARD

Andersonian dialogue. More important than the delineation of people and places--which we have seen Anderson leaves unstressed or neglected--is how people talk, what they talk about, and what they do. In other words, dialogue and action are a vital part of the story writer's technique. Dialogue furthers action by unfolding past action, by accelerating present action, and by preparing for and hinting at future action. Furthermore, dialogue, like action, is a prized instrument in character portrayal. It unveils the person speaking, the one spoken to, and the one spoken of. One would expect to find in Sherwood Anderson a superb dialogue writer, especially so since he is primarily a character story writer, since he is a master of the mid-westerner's idiom, and also since he has the reputation for and a pride in being a cunning craftsman. Yet the reader of Sherwood Anderson is immediately struck by the fact that this author, as a dialogist, is wanting in nimbleness, sophistication, and subtlety.

That pioneer of modern drama, William Archer, pointed out a quarter of a century back that well-written dialogue had become the rule rather than the exception.¹ Certainly since this pronouncement, fiction writers, no doubt through the influence

1. Williams, Blanche C., A Handbook on Story Writing, p. 200

CHAPTER II

THE HISTORY OF THE UNITED STATES

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of a people who have grown from a small colony of English settlers to a great nation of free men and women.

The first settlers came to the New World in search of a better life, a place where they could practice their religion and govern themselves.

They found a land of opportunity, a land where they could build a new society, a society based on the principles of liberty and justice.

Over the years, the United States has grown in size and power, and it has played a leading role in the world.

It has fought wars, it has made peace, and it has shown the world that a better way of life is possible.

The history of the United States is a story of a people who have never given up on their dream of a better life.

They have fought for their rights, they have made sacrifices, and they have built a great nation.

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of motion picture and radio, have brought to the art of dialogue such naturalness, vivacity, and vigor as never before achieved. For facility in this department in contemporary American fiction, Hemingway and Fannie Hurst have long been esteemed. The same cannot be said for Anderson.

One of Anderson's much discussed stories is The Egg. It is seventeen and one-half pages long. Before we come to any conversation, we cover ten pages. Moreover, the scanty, quoted material that follows is not conversation in the strict sense of the word. It is really a one-sided exposition with the listener never interspersing a remark. The latter, in fact, makes only one remark throughout the whole story. The other two characters never open their mouths. Surely the author is sparing in his use of verbal intercourse.

Nor is this employment of the monologue characteristic of The Egg only. I'm a Fool, The Man Who Became a Woman, The Man's¹ Story, The Door of the Trap, Brothers², Hands, Paper Pills³, The New Englander---in all these one or more characters discourse, but no verbal exchange takes place. Utterance is frequent throughout Queer⁴, but no communication is set up between the characters.⁵ Death is another such story, though here the actors frequently talk with themselves with stream-of-

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1. Horses and Men, p. 3
 2. The Triumph of the Egg, p. 102
 3. Winesburg, Ohio, p. 18
 4. Ibid., p. 228
 5. Ibid., p. 268

consciousness license. In some of his stories, Anderson uses no dialogue whatever, as The Man in the Brown Coat, ¹ War, and I Wnat to Know Why bear witness. Conversation of the give-and-take calibre he does attempt, ² however, in Senility, Out of Nowhere into Nothing, Unused, ³ and particularly in his last book of short stories, Death in the Woods.

Structurally, also, Anderson's dialoguing does not conform to the contemporary vogue. The following are quoted from Nobody Knows, Milk Bottles, and The Door of the Trap:

The young man began to laugh nervously. "It's warm," he said. He wanted to touch her with his hand. "I'm nor very bold", he thought. Just to touch the folds of the soiled gingham dress would, he decided, be an exquisite pleasure. She began to quibble. "You think you're better than I am. Don't tell me, I guess I know," she said drawing closer to him. ⁴

He grew bold and spoke to a woman who sat alone on a park bench. She let him sit beside her and, because it was dark and she was silent, he began to talk. The night had made him sentimental. "Human beings are such hard things to get at. I wish I could get close to someone," he said. "Oh, you go on! What are you doing? You ain't trying to kid someone?" asked the woman. ⁵

The crooning old negro woman went away, taking the youngest child with her. He and Winifred held a fragmentary conversation. "Have you been well to-day?" she asked. "Yes," he answered. ⁶

Today it is customary to paragraph separately the various speakers. In fact, failure to do so is likely to prove distracting to the reader, for he has, over years of reading,

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1. The Triumph of the Egg, p. 93
 2. Ibid., p. 93
 3. Horses and Men, p. 31
 4. Winesburg, Ohio, p. 53
 5. Horses and Men, p. 239
 6. The Triumph of the Egg, p. 118

taken on certain typographical habits. From the point-of-view of characterization, keeping apart the speeches of the different characters individualizes them in that it puts emphasis upon what they say. As for Anderson, the foregoing quotations are typical of him. (In Death in the Woods, however, he breaks up¹ the speeches into paragraphs with surprising frequency.) Nowhere is his dialoguing as clean-cut and vocal as that of the ordinary run of pulp writers.

To find out just why Sherwood Anderson is careless about handling the conversation between his characters, we must look into that writer's philosophy of fiction. This philosophy is succinctly expressed in the following words put into the mouth of the Winesburg teacher, Kate Swift: "The thing to learn is² to know what people are thinking about, not what they say." Here is the key to Anderson's inattention to dialogue. When people talk they give out nothing of themselves--that is the unmistakable implication of Kate Swift's words. Certainly, Anderson takes an unorthodox view toward what writers generally consider a precious medium of character revelation.

It has been stated before in this thesis that Anderson has made it his literary mission to expose the spiritual torment of weak and lonely people. Hence reading an Andersonian story is like watching the author probe psychic life in the sanctum of

1. Anderson, S., Death in the Woods, p. 3

2. Winesburg, Ohio, p. 192

the psychoanalyst. And if we watch long enough no doubt, such operations would convince us, as they have the author, that speech and action are merely the indirect expression of psychic life. Communication is not a primary consideration of the Andersonian character; for to its creator, the major conflict of man is not between man and something outside himself. The drama is within man; the conscious intelligence is confronted with unconscious urges. Absorbed by this contest, the Andersonian character's attention is given to what is going on in his inner world and not to communicating with anyone outside himself.

Once understanding his literary aims, we find Anderson's peculiarities of dialoguing not so puzzling. For instance, the soliloquy is a time-honored mind opener. Anderson finds it well suited to his purposes. The Man in the Brown Coat, I Want to Know Why, I'm a Fool, The Man Who Became a Woman are soliloquies engaged in by a first-person protagonist. Another means of x-raying a character's mind is to make him think within quotation marks. Oftentimes, the character is such a deep-dyed introvert that he feels as if he is talking when he is only thinking to himself as in The Door of the Trap:

"Well, there is this woman, this person I married, she has the air of something accomplished," he said, as though speaking aloud. Sometimes it almost seemed to him he had spoken aloud and he looked quickly and sharply at his wife. She continued reading, lost in her book. "That may be it," he went on. "She has had these children. They are accomplished facts to her. They came out of her body, not out of mine. Her body has done

The first thing I noticed when I stepped out of the car was the
familiar smell of the city, a mix of old brick and new
concrete. The air was thick with the promise of a new day.
I walked down the street, my feet hitting the pavement
with a steady rhythm. The buildings on either side of me
were a mix of old and new, their facades a patchwork of
history and modernity. I felt a sense of belonging, a sense
of home. The city was alive, and I was part of it.

I had heard so much about this city, about its
vibrant culture and its stunning architecture. But now
I was here, and I realized that the city was even more
beautiful than I had imagined. The streets were wide and
clean, and the people were friendly and welcoming. I
felt like I had found a new home, a place where I
could call my own. The city was a masterpiece of
design, a place where every corner was a work of art.
I was in luck, because I had found a place that was
just what I needed. A place where I could live, work,
and grow. A place where I could be happy.

It was a beautiful day, and I was feeling good. I
was in luck, because I had found a place that was
just what I needed. A place where I could live, work,
and grow. A place where I could be happy. The city
was a masterpiece of design, a place where every corner
was a work of art. I was in luck, because I had found
a place that was just what I needed. A place where I
could live, work, and grow. A place where I could be
happy.

something. Now it rests. If she is becoming a little bag-like, that's all right." 1

Below are other instances of quoted thinking--prolific in Anderson--taken at random from the four collections of short stories:

".....If Jesus is there he will not want me to find him," he thought. 2

"If I had that story to tell I could make something out of it," Mary thought. 3

"....I'll get out of here," he told himself. "What good am I here. I'm going to some city and go to work. I'll tell mother about it to-morrow." 4

"....He is concerned with boyish affairs," she told herself. Perhaps he has now begun to walk about in the evening with girls." 5

"I must have hoped. There is a hope that cannot be fulfilled," she thought vaguely. 6

Could I do it?" John asked himself, and then, for the first time that evening, a smile came to his lips. "Why not?" he asked himself. 7

We have already observed Anderson's constant employment of utterances that do not evoke responses. This enables Andersonian characters to get off, without distractions, what is on their conscious mind. Also, it gets across the effect of man's terrifying isolation from his fellow creatures. People intermingle in the Andersonian story, but never harmonize emotionally. No current of intimacy circulates.

1. The Triumph of the Egg, p. 120

2. Horses and Men, p. 333

3. Ibid., p. 125

4. Winesburg, Ohio, p. 156

5. Ibid., p. 29

6. The Triumph of the Egg, p. 175

7. Death in the Woods, p. 54

Anderson's style. A word should be said here about Anderson's style, for it has a connection with the speeches he makes up for his characters and, remotely with his technique of characterization. It is Anderson's aim to write in and make his characters talk in what is commonly called the naïve style.¹ He will have nothing of the vocabulary of intellectual abstraction. His sentence patterns are of biblical simplicity; his narrative is unhurried and unworried. He seems to feel that there is a universality of emotions in America which finds expression in a basic English. And it is his business to make this basic English the medium for his own presentation of life. Indeed, he has incurred the charge of having the most limited vocabulary of any American writer.² What really happened is that Anderson early came under the influence of Gertrude Stein and took over her central theory that words should be used which go straight into our imagination, without the reason acting as entrepreneur.

Now, what are the results of Anderson's theory and practice of style? Upon his dialoguing this peculiar manner of writing has produced certain remarkable effects. Ingenuous in aim, Anderson gets a quality of child-like wonder into many of his characters' speeches, particularly in their soliloquies. Invariably his characters all talk alike. No attempt is made to

1. Beach, Joseph W., Outlook for American Prose, p. 247

2. Hartwick, Harry, The Foreground Of American Fiction, p. 142

differentiate them by means of character tags--that is, there is no filling in of the idiosyncrasies, physical characteristics, or habits of characters.

Action in the Andersonian short story. The melodramatic is no longer in good taste. Contemporary writers subscribe to the theory that in the most stereotype lives tense drama may be found in abundance. Henry James it was who popularized the "stream of thought" technique;¹ but it is really those who came after him who have exploited the dramatic materials of emotional and psychic life. A few pages back, mention was made that there was almost no drama present in the external lives of Andersonian characters. Rather, "marked by a static plot, dealing with inner crucialities instead of overt circumstances", the drama here is in the subconscious or stream of consciousness² and is often of melodramatic intensity. Life without the Andersonian character is stilled; life within him is tempestuous. As Thomas H. Uzzell points out in discussing this type of drama:

A complex is a conflict. The stream of consciousness is neither realistic nor interesting if it does not convey to the reader some indication of the forces in that conflict. The drama is in the complex itself; the conscious intelligence is opposed by the subconscious impulses.

A conflict is no less a conflict because it is unconscious, and these unconscious conflicts serve the writer precisely as do those in the conscious mind--as devices for moving the reader and for giving his characters the utmost validity.³

1. Hartwick, H., op. cit., p. 137

2. Ibid., p. 147

3. Uzzell, Thomas H., Narrative Technique, p. 469

the same... and... and...

affirmative... and... and...

The... and... and...

... and... and...

... and... and...

...

Anderson, then, specializes in introspective action, not external action; hence his stories are virtually stripped of all action in its traditional uses. Along with setting, dialogue, and physical description of character, Anderson has dispensed with action in the task of unfolding character. None of these conventional devices of narration will Anderson avail himself of; principally because he is not trying to tell a story objectively. On the stage, the story is unfolded through the speech and action of characters. Dickens and Reade, back in the Victorian days, tried to approximate this dramatic method in fiction, and ever since this vogue has had a large following among literary masters. Anderson, however, will have nothing to do with the dramatic method. His is an expressionistic technique. To him writing is a means of projecting the mental and emotional recesses of story people. He is not trying to produce a glamorous bit of romance or photograph life like a good, conscientious realist. What he is trying to do is to penetrate "the confused world of emotion and to bring back¹ from it at least part of what he felt there.

Recapitulation. Anderson's stories are lacking in conversational effects. He does not resort to dialogue with the conventional frequency. What there is of it is mostly monologue, thinking enclosed in quotation marks, and speeches which call for no rejoinder. Up to his latest book of short stories,

1. Chase, C.B., Sherwood Anderson, p. 32

conversational give and take is a rarity in Anderson. Furthermore, this author makes no pretense to skillfully manipulate dialogue. When we realize that Anderson considers significant only what goes on in people's heads and hearts and not what they say, we can understand why he uses the monologue to cross-section the mind, why he oftens quotes his character's thinking to lend dramatic emphasis, and why he employs unanswered utterances to stress man's unalterable loneliness. Moreover, Anderson's preoccupation with the inner life causes him to take no pains to individualize the outward aspect of character. His characters talk alike and are not tagged with specific habits and mannerisms. Also there are other reasons for Anderson minimizing the use of dialogue. He aspires to give the effect of oral story telling, wherein dialogue is of minor importance. He is not so much interested in portraying character in its multitudinous responses to life, as to demonstrate the rather uniform distortion wrought upon character by the American way of living. Finally, he employs little physical action, and hence finds little need for dialogue to expedite such action. Bygone raconteurs used physical action as an end in itself; today it is used to interpret character or situation. Anderson, however, finds physical action of little use to his purpose in narration because he is not concentrating upon the drama of the world of objective reality, but upon the drama of the inner world of man.

CHAPTER VI.

NARRATOR'S POINT OF VIEW IN THE ANDERSONIAN SHORT STORY

The conventional point of view. In an ordinary story, a chief actor says or does something. Other characters react to his words or acts. The same thing happens to the chief actor when other characters say or do things. Not only does the talker and doer reveal his personality, but the opinions and reactions of those that observe or are affected by him are, in turn, revealing. Now, to maintain the illusion of reality, the author has to present the opinions and reactions of his characters from a certain point of view. Roughly, three methods are followed. First, the author may merely witness what he is telling; in which case he cannot enter the mind of any character; also, he can narrate in only the third person. Secondly, the author may be a major or minor participant in the story he is telling. Here, of course, the first person is used. There may be merely objective reporting of what is seen, or there may be much subjective emotion expressed. The third point of view is one of omniscience on the part of the author toward all or one character, major or minor in importance, and the third person¹ is again employed.

Anderson's use of the omniscient angle. Sherwood Anderson

1. Uzzell, T.H., Narrative Technique, chap. IX

uses the second and third points of view. In Winesburg, Ohio done from the omniscient angle, he habitually enters but one character's mind, invariably that of the chief character's. The Triumph of the Egg, his second book offers more variety. I Want to Know Why is a chief-character-first-person story. Seeds¹, The Other Woman, War², Brothers is told by an "I" who is a non-participant in the story, a device, by the way, popular with Anderson. The Door of the Trap, The New Englander, Out of Nowhere into Nothing are omnisciently rendered. In Unlighted Lamps the author becomes omniscient toward two characters. The Egg is unfolded by a first-person minor character, an uncommon technique for Sherwood Anderson. Both Winesburg, Ohio and The Triumph of the Egg typify the various angles of narration that Anderson utilizes.

Omniscient angle in Winesburg, Ohio. We have noted that Winesburg, Ohio is presented from the omniscient standpoint. Mostly, however, Anderson's omniscience is confined to the chief character, George Willard. What was the advantage to Anderson to cast the Winesburg stories in this form? To answer this it must be determined what the chief character in the Andersonian short story is not. He isn't a protagonist wrestling with an antagonist. He isn't a creature of atmosphere. He isn't an embodied theme. Strictly speaking he is none of these, but

1. The Triumph of the Egg, p. 21
 2. Ibid., p. 161

really a self-absorbed being who is in conflict with the restrictions of his environment, which he has taken and made part of himself. The resultant eternal conflict is the drama of Anderson's tales. He find it imperative, therefore, to throw the spotlight upon the main character's mind. Objective happenings are made light of; hence the reader identifies with the fears, weaknesses, and misjudgments of the hero's or heroine's mind. This angle of narration enables Anderson to shove mental struggle under the microscope. In trying to clarify the complexity of man's emotional nature, it is a great advantage for a writer to be able to rivet the attention of the reader upon the mind-stream of the "lead".

His results with the omniscient angle. Let us see how this chief-character omniscient angle works out in Winesburg, Ohio, where it is consistently relied upon. In George Willard himself, through whose mind the reader views Hands¹, Nobody Knows², Respectability³, The Teacher(partially)⁴, An Awakening(partially)⁵, Death(partially)⁶, Sophistication, and Departure, one comes in contact with youth still unfrustrated and curious about life. He is not yet walled in by a disillusioning marriage nor by the "go-getter" commercial outlook on life. Through George Willard,

1. Winesburg, Ohio, p. 49

2. Ibid., p. 135

3. Ibid., p. 184

4. Ibid., p. 213

5. Ibid., p. 285

6. Ibid., p. 299

The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations (1) for arbitrary values of the parameters $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta, \theta, \iota, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega$. It is shown that the system has solutions for arbitrary values of the parameters $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta, \theta, \iota, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega$ if and only if the conditions (2) are satisfied. The second part of the paper is devoted to the construction of the solutions of the system (1) for arbitrary values of the parameters $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta, \theta, \iota, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega$. It is shown that the solutions of the system (1) for arbitrary values of the parameters $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta, \theta, \iota, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega$ can be expressed in the form of the series (3).

The third part of the paper is devoted to the study of the properties of the solutions of the system (1) for arbitrary values of the parameters $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta, \theta, \iota, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega$. It is shown that the solutions of the system (1) for arbitrary values of the parameters $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta, \theta, \iota, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega$ are unique and stable with respect to the initial conditions. The fourth part of the paper is devoted to the study of the properties of the solutions of the system (1) for arbitrary values of the parameters $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta, \theta, \iota, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega$. It is shown that the solutions of the system (1) for arbitrary values of the parameters $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta, \theta, \iota, \kappa, \lambda, \mu, \nu, \xi, \omicron, \pi, \rho, \sigma, \tau, \upsilon, \phi, \chi, \psi, \omega$ are unique and stable with respect to the initial conditions.

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one inspects Winesburg with healthy and deep-peering eyes. Of course it must be remembered that he is still grotesque of a sort. His is the craving to understand life and people, not to make good according to the American business formula.

In the case of Wing Biddlebaum of Hands, protagonist of the initial story of Winesburg, Ohio, the author's omniscience is heightened. The reader functions as psycho-analyst and Wings as analysand, a relationship that Anderson establishes in many another story. (See Death in the Woods, The Return, Unused, The New Englander.) Not only do we live through a protagonist's senses but we are equipped with a clinical approach to him. We know all about the lopsidedness of his personality and how he looks against his background. Elizabeth Willard, Seth Richmond, the Reverend Curtis Hartman are a few more of the Winesburgers seen from this position. On the other hand, old Dr. Reefy, The Paper Pills medico, and Dr. Parcival, the philosopher of Nobody Knows, are examples of omniscience of a very slight degree. We are told a little of what goes on in each, but most of our knowledge of them is gleaned from their conversation and overt actions. They are closeted personalities and evidently Anderson feels he can the better get the effect of their impenetrability by not being too omniscient.

Anderson's result with the first person. After Winesburg, Ohio, Anderson employed the first-person perspective frequently. In The Triumph of the Egg, which followed Winesburg, Ohio, the

first story, I Want to Know Why, called one of the great short stories of the world, is narrated by the main character. Therein Anderson is bent on conveying the force of adolescent disillusionment when the baser side of life is perceived for the first time; and though the theme is by no means brand new, Anderson's effective communication of it has few parallels. In this story, as in I'm a Fool, The Man Who Became A Woman, and The Man in the Brown Coat, part of the effectiveness comes from the use of the soliloquy. The use of the first person here gives a pathetic sincerity to the tale-teller. It facilitates the disclosure of intimate personal details. Of course, it does not, like the omniscient angle, permit the minute analysis of the mental processes of the chief actor; still Anderson is willing to risk much on suggestion in return for authenticity, the informality, and the personal touch the first person gives to a tale.

His results with the first-person minor character. The first-person main character angle diminishes suspense; hence the frequent recounting of the Andersonian story by an "I" who takes no part in the story, but merely records what was told him or what he observed or both. Such a device enables Anderson to keep his reader guessing as to whether or not the protagonist escapes destruction. As in the case with the omniscient angle, Anderson can draw back the curtains upon the main character's mind, but with the added advantage that everything that goes on

in this mind is admitted or communicated by the owner, thus more credulity to the tale itself. A Chicago Hamlet well demonstrates this point where the "I" story teller recollects various data concerning the experience affecting the life and inner reactions of his friend, Tom, which the latter tells him over a period of years.

Samples of this type of story-telling where a minor character tells the story in the first person but does not enter it, are Seeds, The Other Women, Death in the Woods, Like A Queen, Sophistication. But none of these stories have the striking power of The Man's Story, also of the same stamp. The narrator here is a reporter who recounts the facts he has pieced together about the case of a man falsely accused of murder, and brings the mystic side of the story nearer to reality by his own realistic reactions as compared with that of the protagonist. No Andersonian story of this type exhibits so well the special capacity in which this "I" intermediary functions; namely, by translating and elucidating complex emotional states which result in strange and amoral outward actions (the protagonist takes a married woman away from her husband, and later walks over dead body and goes out to a movie). Also the narrator suggests his own responses to what he is telling the reader; in other words he interprets the story and feels it for the reader--and in many instances, in Anderson, "the thing has to be felt,

1. Death in the Woods, p. 111

1

not understood with the thinking mind.

Resumé. An author must locate himself at a certain angle in telling his story. He may establish himself as a god who overlooks all and who knows all, past, present, and future. This is the omniscient angle. It may be that the author wants to identify himself with a witness of what is happening in the story. This is the objective angle. Or finally, the author may install himself in the mind of a participant, major or minor, and see the story from this view-point. In Winesburg, Ohio Anderson habitually enters the mind of a chief character and sets himself up as an omniscient transmitter. The result is that a clinical approach is achieved, the reader being the psychoanalyst and the protagonist, the analysand. The story becomes the case history of the analysand edited by a self-effacing psycho-analyst-in-chief, the author. Not so analytic, but more intimate, is the first person mode of narrating. Here the participant-narrator conveys the pathos and significance of his theme by means of the suggestibility of his own reactions. The personal touch is also maintained in the first-person minor character telling, where suspense is increased as well. Suggestion is more potent here, for the narrator not only feels but interprets the story for the reader.

CHAPTER VII.

BASIC CHARACTER TRAIT

Anderson's manipulation of the basic character trait. In his handling of character description, dialogue, physical action and background, Anderson runs counter to literary conventions; but there is one canon of the short story art which even the unconventional Anderson would not tamper with. This is concentration upon a character's most prominent trait. The human personality is a composite of numerous traits, some pronounced, others wrapped in a mist. Obviously within the brief confines of a short story, a complete picture of the chief character or other characters cannot be presented. Of necessity, the actors are reduced to one or two traits, seldom more. Naturally, the selected trait will be a habit, tendency, or pattern that colors most of his activity: a ruling passion as it were. In his Narrative Technique, Uzzell remarks:

For this reason, eccentric characters are easier to handle effectively than well-balanced characters. People who are "a little off", as we sometimes say uncharitably, are easy to "write up" because practically all their conduct is activity illustrating the controlling trait. You may even take it as a definite principle that the nearer your fictional prototype is to actual insanity without yet really being insane the easier will be your task of selection for short story purposes. 1

Every critic of Anderson reacts vociferously to his striking gargoyles. "Why should anyone write about such lonely

1. Uzzell, T.H., Narrative Technique, p. 225

THE HISTORY OF THE
CITY OF BOSTON

From the first settlement of the city in 1630 to the present time. The city of Boston was founded in 1630 by a group of Puritan settlers who came from England. They were led by John Winthrop, who gave the city its name. The city grew rapidly and became one of the most important cities in the New England colonies. It was the site of the Boston Tea Party in 1773, which led to the American Revolution. The city was also the site of the Battle of Boston in 1775, which was a decisive victory for the British. The city has since become a major center of commerce and industry in the United States.

The city of Boston has a rich history and a vibrant culture. It is home to many famous landmarks, including the Freedom Trail, the Boston Common, and the Boston Public Garden. The city is also known for its excellent education system, which includes the Boston Public Schools and the Boston College. The city has a strong economy and is a major center of commerce and industry in the United States.

frustrated, futile, and abnormal characters?" asks, Arthur Hobson Quinn in his American Fiction in discussing Winesburg, Ohio.¹ Rebecca West, though generous in praise to Anderson, assails what she calls his indifference to the "superficies of existence"², the results being characters that are but mere types of desires and unincarnated souls. C.B. Chase, on the other hand, in his monograph on Anderson, attributes the genius of Winesburg, Ohio to the very fact that Anderson neglects the normal. That the normal majority have made an adjustment to the American civilization does not argue, thinks Chase, that they are free of the seeds of maladjustment that thrive in Anderson's characters. The fact that these seeds are in some or all people, some or all the time, gives universality to the Andersonian men and women.³

Anderson's grotesques in theory and practice. Just such a mode of character portrayal--that is, the use of grotesques instead of well-rounded characters--has long been popular among later day American naturalists. For greater stress, a character is distorted and tersely set forth. Included are only those details that are imperative to the author's singleness of purpose. Such sparsely outlined characters are quite often found in Spoon River Anthology and in O'Neill's dramas.⁴

1. Quinn, Arthur H., American Fiction, p. 656

2. "An Exponent of the New Psychology", Literary Digest, Aug. 1, 1922, p. 33

3. Chase, C.B., Sherwood Anderson, p. 38

4. Blankenship, Russell, American Literature, p. 517

Sherwood Anderson's subtitle to Winesburg, Ohio is "A Book of Grotesques". The very first story in this volume offers a striking instance of stripping a character down to single trait activity. The author chooses Hands as the title, and Wing as the nickname of the protagonist, both of which immediately designate the trait. Then he tells us point blank that "the story of Wing Biddlebaum is a story of hands". And as we go on we find out that it was their restless activity and the fact that these hands of Wing Biddlebaum were "the piston rods of his machinery of expression" that brought about the tragedy of his life.¹

The title of the second story likewise gives a clue. Paper Pills is a story of an old country doctor who was ever scribbling off his thoughts about life on bits of paper which he then stuffed into his pockets there to become round hard bills. This was a peculiarity that had a hold on the doctor long before his marriage to a young girl who, however, died within a year. Marriage or widowerhood did not release the doctor from his compulsion.²

Elizabeth Willard, the protagonist of both Mother and Death is an exhibit of disintegration. "Like all women in the world, she wanted a real lover. Always there was something she sought blindly, passionately, some hidden wonder in life. The tall, beautiful girl with the swinging stride who had walked under the trees with men was forever putting out her hand into the

1. Winesburg, Ohio, p. 7

2. Ibid., p. 18

darkness and trying to get hold of some other hand. In all the babble of words that fell from the lips of the men with whom she adventured she was trying to find what would be for her the true word."1. The true word she never heard, for the man she married could not speak it. The two stories present two situations she had to meet when she was pining out of existence. One was when her husband was attempting to make a go-getter American out of her son, a situation which the son solved himself but with a sort of telepathic assistance from the mother; the other was that a real lover did finally come to her, but too late; for Elizabeth was already in the last stages of disintegration.

Doctor Parcival in The Philosopher has gone grotesque in the sense that he compensates for a feeling of failure by dramatizing himself in various imaginary parts in his stories to George Willard. The climax comes when he tries to make a Christ out of himself. Jesse Bently in four stories, Godliness, parts I and II, Surrender, and Terror, is a rich landowner who originally set out to be a man of God. Turned from the will to serve to the will to power by the American industrial scheme, he develops into a Bible-brooder. Alice Hindman was more fortunate than Elizabeth Willard. She found the man she could love, but he went to the city to make his fortune and never came back. By the time we meet her, she is a study of forsaken womanhood. The need to be loved became so strong within her that she threw an erotic fit and ran out naked into the streets.

1. Winesburg, Ohio, p. 273

Another naked woman brings about one of the few triumphs in the book. Kate Swift, the "school-marm", has, in school-teaching, some outlet for the aspiration to love. Nevertheless, she was in passionate rebellion because life seemed to wall one up so. It was she who customarily lay naked in bed, smoking a cigaret, and whom the Reverend Hartman came nightly to peep at from his church office window. But one night he was enthralled by the sight of the naked woman falling upon her knees in prayer, and the result was that, as he told George Willard excitedly, a few minutes later, "God has manifest Himself to me in the body of a woman. What I took to be a trial of my soul was only a preparation for a new and more beautiful fervor of spirit."¹

Still another naked woman shaped the life of a Winesburger. Wash Williams was the town woman-hater. One day he tells George Willard his story. In his youth he had sent his wife home to her mother upon discovering she had had three lovers subsequent to their marriage. Unable to live without her, he went back to get her. The mother kept him waiting two hours and then sent the wife out to him entirely naked.

"I didn't get the mother killed," said Wash Williams, staring up and down the street. "I struck her once with a chair and then the neighbors came in and took it away. She screamed so loud you see. I won't ever have a chance to kill her now. She died of a fever a month after that happened."²

1. Winesburg, Ohio, p. 184

2. Ibid., p. 191

Let us jump from Anderson's first to his latest book of short stories, from Winesburg, Ohio to Death in the Woods, published fourteen years later, and see if this author still sticks to grotesques and single-trait characters. There is nothing really abnormal about the leading character in Death in the Woods, the first story in the book of the same name. Too dull to be neurotic, this woman nevertheless engages in single trait activity. At the end of the story Anderson himself tells us what it is:

The woman who died was one destined to feed animal life. Anyway, that is all she ever did. She was feeding animal life before she was born, as a child, as a young woman working on the farm of the German, after she married, when she grew old and when she died. She fed animal life in cows, in chickens, in pigs, in horses, in dogs, in men. Her daughter had died in childhood and with her one son she had no articulate relations. On the night when she died she was hurrying homeward, bearing on her body food for animal life.

She died in the clearing in the woods and after her death continued feeding animal life. ¹

In The Return, Anderson draws a fairly normal human being. After many years of work in New York City, the protagonist at last indulges in a desire he had had for many years of going back to his home town. John is a careful soul who has risen to success in his vocation. Perhaps his wife catalogued him most aptly when she said, "You have always taken good care of yourself haven't you, John dear? You have observed the rules. You have taken no chances for yourself or the others."² Nor could John take chances with the deep-seated emotion his home town stirred

1. Death in the Woods, p. 12

2. Ibid., p. 27

within him, and soon fled back to New York and to his careful set of habits. Other stories in the book vary between normal and abnormal creations but always the character is pared down to one trait. There is a husband who is suddenly driven to virtual distraction by jealousy; two cousins, each dignified men, who have hated each other subconsciously since childhood and who suddenly and unpremeditatedly get into a scuffle with each other; an expatriated sophisticate; a woman confidante to everyone with whom she came in contact; and a writer who sacrificed everything to his art.

Recapitulation. One of the criticism made of Anderson's novels is that what Anderson says about people is true but it isn't all the truth.¹ Still, it is generally agreed among short story authorities that since from its very nature this form is brief,—a single situation and a culminating moment—only the most salient facts about various characters are called for. Hence, Anderson's tendency to draw single-trait characters, however they may weaken his novels, gives strength to his short stories. Naturally a story gains in power where characters often are but mere types of desire, such as Elizabeth Willard and Alice Hindman pining away for a lover, or Kate Smith pining for one she never had, or Reverend Hartman in whom pruriency became suddenly dominant, or hard-headed Jesse Bently seeking some omen from God. Pattee in a chapter on the short story in The New

1. Chase, C.B., Sherwood Anderson, p. 39

American Literature asserts that, though characterization belongs to the novel, there being no time for character development in the short story, Conan Doyle and others have found a way to get around these restrictions by scattering the same character through a series of stories until he is individualized.¹ This Anderson does, too, with George Willard in Winesburg, Ohio. Also other actors make several reappearances: George's mother, Jesse Bentley, Dr. Reefy, and Kate Smith. Therefore we get a little more of these characters than just single-trait activity.

1. Pattee, Fred L., The New American Literature, Chap. XIX

CHAPTER VIII.

CHARACTERIZATION THROUGH CRISIS

The Andersonian crisis and specimens. Anderson's short stories are primarily tales of character; theme, atmosphere, or complication, when they do enter, are always subservient to character interest. It is the human personality that absorbs him, especially critical moments in the instinctual life. Says Anderson in A Story Teller's Story,¹ "I have come to think that the true history of life is but a history of moments. It is only at rare moments we live."¹ Such an outlook has led Anderson to concentrate on the emotional crises in the lives of his protagonists. As Chase points out this "rare moment" outlook, harmful to Anderson's novels, harmonizes with the episodic treatment² of the short story. Short story students have always demanded that the short story be built around a crucial situation in a chief actor's life; and in Anderson's stories, as in all well-told short stories, a main character trait is tested by a situation of vital significance to its possessor, who either triumphs or is defeated. Hence, there is a presentation of what the protagonist's character is, how his character copes or does not cope with a crisis, and what the character becomes after the crisis. An analysis of some of Anderson's important and

1. A Story Teller's Story, p. 309

2. Chase, C.B., Sherwood Anderson, p. 32

characteristic stories all show a chief character in the throes of a supreme critical moment of his life.

Hands. Wing Biddlebaum is introduced to us in Winesburg, a broken creature with his crisis away in the past. Long before, his expressive hands brought tragedy into his life. Once he was a much-loved school teacher in a Pennsylvania town. "Here and there went his hands, caressing the shoulders of the boys, playing about the tousled heads."¹ Then one day a half-witted boy began imagining and spreading "unspeakable things" about the teacher. The outraged citizenry drove Wing out of the town. Never since has he dared to establish anything but the most distant relationships with others.

Mother. Elizabeth Willard is trying to save her son from being converted into a hundred percent, energetic American by his father. She knew this was the final crisis of her ailing life, and was desperately determined to come through victorious. In the end George saves himself. But this story is not really about George's crisis--which by the way, is a prolonged one, extending throughout the book. What is to be found here is a crisis within a crisis. Elizabeth Willard wants to help her son, but is so deeply buried within herself she cannot get to him. It seems that in her search for love in her youth she had met defeat. Sexual adventuring did not bring her the release she was looking for; so she tried marriage, hoping that might

1. Winesburg, Ohio, p. 13

eventually effect a spiritual intimacy. Marriage, however, brought no such thing. Indeed, it made more solid the wall between her and any other human creature. At the end of the story, she is told by her son that he cannot conform to his father's wishes. The reader feels that the triumph is Elizabeth's, that over a period of years she had embedded her spirit in her son.

George meets several crucial situations throughout Winesburg, Ohio, each important in moulding him for a sensitive manhood. Nobody Knows records his first sexual experience, the anticipation of it, and the subsequent feeling of manly triumph. In An Awakening he tries to come in between Belle Carpenter and her lover, only to be thrashed and thence to suffer the pangs of humiliation. In Death he meets death for the first time when his mother is taken away. In Sophistication he strives for and attains momentarily with Helen White that spiritual intimacy so vainly sought for by his mother. In Departure George finally leaves his home town, an act he was on the verge of all throughout the book, and is weighed down by the sadness. There is a symbolism to this deferred departure. George is pulled in two direction: toward the brightly polished values prescribed for the successful American, and toward the solution of the mystery of life, inner and outer. This is his real crisis. The various stories merely confront him with situations that build him up to make the proper decision; however, each is given the im-

portance of a crisis.

Unlike Winesburg, Ohio which is mostly a history of the tempering of George Willard's soul, The Triumph of the Egg is composed of tales unrelated in locale or dramatic personae. In this book the crises are much more emphatic and in many cases more devastating. The youth of I Want to Know Why has found perfection and beauty embodied in a champion race-horse. The youth feels a rapport with the horse's trainer because he knows they both have experienced the same feeling for the race-horse. Then on the night following the horse's record-breaking triumph at the track, he sees this man, who like himself, has had contact with beauty and perfection, kiss a bawdy woman. The sight and the disillusionment maim the youth. One feels that he has a life-time ahead groping for that answer to "I Want to Know Why".

In Seeds the heroine aches for a lover. Finally unable to bear it any longer she offers herself to a doctor, who, however, rejects her and thus drives her back into herself and into an excruciating frustration. Said he later, "She needed a lover, and at the same time a lover was not what she needed. She needed¹ to be loved." A young man in The Other Woman gives himself up to an affair with a woman ten years older than himself on the very eve of his marriage. He feels that he came through this crisis to achieve a better understanding of his wife. The Egg presents a character who tries to get nearer his fellows

1. The Triumph of the Egg, p. 31

through one unsuccessful stunt and who is shattered by it. (Of course, the philosophical implications go much deeper.) Brothers and The Door of the Trap deal with the same theme, marital bondage. In Brothers the protagonist is attracted to a young girl, and his dreams about her finally drive him to kill his wife. In the other story a professor of mathematics meets the same situation but he puts the girl out of his life with a flourish and with the complete understanding that he has cut himself off from any possible contact with freedom and love. The advent of the second woman in the lives of both men fans alive an urge for an intimacy they had not achieved hitherto; but both finally conclude that release for them cannot come about through womankind. Rosalind Westcott in Out of Nowhere and into Nothing is facing the critical decision of whether or not to give herself to the man she loves. She reaches her solution finally and goes forth joyfully to fulfill it.

Anderson's results with the crisis. Anderson quite often presents people long after they have met the crucial moment of their lives, as in the case of Wing Biddlebaum in Hands, Elizabeth Willard in Mother, or the young husband in The Other Woman. In the light of characterization this results in two things; not only is the personality of the protagonist brought out before and during a crisis, but also the effect upon that personality years after the crisis is past. Elizabeth Willard's restless search for an ideal matehood culminated in a marriage

which, in turn, resulted in bitter disillusionment. We meet her "a tired, gaunt, old woman of forty-one".¹ "Wing Biddlebaum forever frightened and beset by a ghostly band of doubts, did not think of himself in anyway a part of the life of the town where he had lived for twenty years."² Quite a different Wing, this, from the one who was a much loved schoolteacher in a Pennsylvania town some twenty years back. The Other Woman is one of the few stories with a successful issue. Here the protagonist gives himself up to a liaison on the very eve of his marriage. Out of this experience came a new faith in the life he was about to enter--a faith which endured.

Edward O'Brien cites The Other Woman as one of the best stories of 1920. O'Brien, who ardently admires Anderson, maintains that this author's stories are all crises, usually given no more emphasis than life gives them.³ This claim is not strictly true. In I Want to Know Why, The Egg, The Door of the Trap, Hands, The Man Who Became a Woman, the crisis is clear-cut and emphatic. On the whole, however, Anderson has the tendency to tone down crises. Elizabeth Willard's failure to find a lover through sexual experimentation drives her into matrimony. This final desperate lunge Anderson tones down with realistic insight. In Seeds, by boxing the story (framing the main story within another story) and by not arranging episodes

1. Winesburg, Ohio, p. 275

2. Ibid., p.8

3. O'Brien, Edward J., The Advance of the American Short Story, p. 248-9

climactically, he subtracts from the dramatic effect of the heroine offering herself to a man. A Chicago Hamlet and Unused are two other stories whose catastrophes are subdued.

There is still another thing about Anderson's handling of crisis to which O'Brien calls attention. His naturalistic pessimism will allow few characters to emerge from a crisis triumphant. Says the short story compiler:

His people are men and women who need to be loved and whom life has somehow passed by, and who are inarticulate. They can't effect a synthesis from the petty detail of their life. Then one day something breaks, and the man or woman is free, or more often crushed.¹

True, most of Anderson's protagonists cannot cope with the crises that come upon them. Although triumphs there are. In the Winesburg scene, Joe Welling and George Willard weather the storm. The protagonists of The Other Woman and Out of Nowhere into Nothing emerge victorious. But, for the most part, Anderson's stories parallel I Want to Know Why--for the chief actor, complete defeat and an embittered confusion.

Recapitulation. In summarizing it is important to note that a man's responses to a crisis is the key to his character. Anderson relies heavily upon the short story crisis in his technique of character portrayal. It is those "rare moments we live" that are significant to him, and, in turn, he tries to transmit their significance to his readers. Not infrequently, so that we may have a long-view study, he places before us a

1. O'Brien, Ed. J., op. cit., p. 249

character who long since has undergone a crisis. Oftentimes, Anderson tones down the crisis for the purpose of verisimilitude. Nothing has come in for more comment, on the part of critics, than the fact that few Andersonian heroes or heroines there are who are not crushed by their crises. This, as has been pointed out before, is his naturalistic pessimism.

The first part of the paper discusses the importance of the study and the objectives of the research. It also outlines the methodology used in the study and the results obtained. The second part of the paper discusses the implications of the study and the conclusions drawn from the research. The third part of the paper discusses the limitations of the study and the areas for future research.

PART II.

ANDERSON'S ATTITUDE TOWARD LIFE, ALSO HIS CHARACTERS';
HOW THESE ATTITUDES ARE REFLECTED IN HIS CHARACTERIZATIONS

CHAPTER I.

A PREFACE TO ANDERSONIAN ATTITUDES

Anderson the model. God created man according to his own likeness, says the Bible. It is also the prerogative of creative writers to serve as prototypes to their creations. We may, therefore, expect Anderson's creatures to reflect Anderson. Anderson's outlook upon life does become that of his characters; and both outlooks shapen his characterizations. One critic remarked that his characters are shadows of himself viewed from different angles. Surely, they echo Anderson's own confusion about life. Notwithstanding moments of illumination, American life so perplexes the Andersonian characters that they seldom find their souls. To picture his characters struggling to find their souls, Anderson had to depart from the "plot short story" and lay down new lines of demarcations.¹ To him the short story province suffices to state a problem without a work-out solution.

Andersonian isolationists. Alyse Gregory declares that "he has the power of shaking the reader out of his own little

1. A Story Teller's Story, p. 362

world and bringing him into the mental world of others".¹ That the human being seems unable to pass from his own little world into each separate little world of his associates is a subject that Anderson broods over in all of his stories. The complete isolation of the individual is a recurrent theme in the Anderson tale. The grotesques of Anderson all live their lives behind high walls, which barricade them from a spiritual familiarity with their fellow creatures.

The sexual in Anderson. The "Phallic Chekhov" is a term popularly applied to Anderson because of the predominant emphasis upon the sexual in his fiction.² But in Anderson, sex takes in a much larger scope than the popular connotation of the word allows. For Anderson's is the Freudian interpretation of the word: anything pertaining to the love emotion. Nor does Anderson think sexual gratification a cure-all. Frustrated and lonely, his characters yearn for a complete and inspiring love which the American civilization thwarts. In the Andersonian story, these lonely and frustrated people never find genuine matehood or ecstatic moments.

Anderson's quarrel with America and his theory of crudity. Anderson is an uncompromising opponent to a civilization where wealth-gathering is revered and held up as the goal for the youth. The American scene with its factory system, its asocial

1. Gregory, Alyse, "Sherwood Anderson", The Dial, Sep., '23, LXXV 243
 2. Ibid.

schemes of finance, its ever increasing mechanization and regimentation, is no environment for soul-growth. What chance has the spirit to flourish in an atmosphere of economic insecurity, standardization, and survival of the fittest?

Anderson's hostility toward American industrialization and the dull repressed existence it forces upon the American people drives him to become a subjective writer and to revolt from the orthodox techniques of characterization. So herculean is the undertaking of exploring the emotional depths of the people he writes about, Anderson does not feel there is time or energy for the niceties of technique or style. In consequence he has developed a theory of crudity; that is, the unsophistication and the childishness of the American people should be accepted as such by our writers and made part of their portrayals. The theory is in direct opposition to "slick writing" and advocates leaving delicacy of touch and subtlety of composition to our grandchildren.

This section, dealing with Anderson's philosophy of life as it affects his characterizations, includes five parts. The first part deals with Anderson's own confusion about life and the effect it has upon his characters and his choice of methods in portrayal. Secondly, Anderson feels that we are all isolated from each other by barriers usually too formidable to be broken down. Anderson's preoccupation with sex comes directly from the loneliness of his characters and is the third point touched upon

here. The last two are concerned with the distorted attributes of the American scene and his theory on crudity.

CHAPTER II.

CONFUSION ABOUT LIFE IN ANDERSON'S CHARACTERS

Revelation amidst confusion. "To me," Anderson once wrote in a letter to Upton Sinclair, "there is no answer for the terrible confusion of life."¹ In Mid American Chants he cries, "I'm a confused child in a confused world."² Anderson is always in search of the meaning of life, which seems ever to elude him. Elsewhere we have gone into his theory that life is a history of moments.³ Quite naturally, his characters are completely mystified by their existence except during rare flashes of insight. When he saw naked Kate kneeling in prayer, such a preternatural communication came to the Reverend Hartman. Both Helen White and George Willard connected with flashes in the Fairground on the night before he left Winesburg. Ordinarily, they either come too late to Anderson's people, as in the case of Elizabeth Willard or Dr. Cochran in Unlighted Lamps, or else, as with the boy of I Want to Know Why, they come not clearly enough for a psychological synthesis or recovery.

His inconclusive tales. With both creator and his creations baffled and unable to wrest from life its secret, we shall expect to find defeatists. Andersonian men and women are such.

1. Sinclair, Upton, Money Writers, p. 119

2. Anderson, S., Mid American Chants, p. 13

3. Chicago, p. 13

CHAPTER

THE HISTORY OF THE

The history of the world is a long and tedious story, but it is one that is full of interest and variety. It is a story that has been told in many different ways, and it is one that is constantly being rewritten. The history of the world is a story that is full of many different people, places, and events. It is a story that is full of many different cultures, languages, and religions. It is a story that is full of many different wars, revolutions, and discoveries. It is a story that is full of many different heroes, villains, and ordinary people. The history of the world is a story that is full of many different things, and it is one that is constantly being rewritten.

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Life has defeated them and left them "ashamed of their defeat, and deep down in their hearts they have a sense of injustice, and they want to know why".¹ Furthermore, a perplexed people are not apt to win distinction in solving their problems. Carl Van Doren² and Rachel Smith³ note that Anderson's characters and stories seem to present no conclusions. Certainly I Want to Know Why is inconclusive. The boy never comes to any satisfactory adjustment over the fact that life can, at the same time, be sordid and beautiful. I'm a Fool is a case where the character never even faced his problem. A race-track "swipe", he has misrepresented himself to a girl of good family. They fall in love, but he doesn't dare see her after their first meeting, or reveal himself to her as he is. Hugh Walker in The Door of the Trap does nothing to unshackle himself from marital bondage. The man of The Man in the Brown Coat lacks the subtlety of sentiment necessary to establish a rapport between himself and his wife. In fact, stories like Out of Nowhere into Nothing, The Return, Brothers, The Other Woman, and Unused, where the protagonist definitely makes efforts toward a solution, and by these efforts effect one, however amoral, are uncommon in the Andersonian repertoire.

His actionless characters. These men and women who endlessly think upon their spiritual conflicts--as the man in

1. O'Brien, E.J., The Advance of the American Short Story, p.248

2. Doren, C.H., "Sinclair Lewis & Sherwood Anderson", Century, July '25, p. 362

3. Smith, R., "Sherwood Anderson", Swanee Review, Oct. '29, p.158

The Man in the Brown Coat, who broods over the fact that he has written thousands of words but cannot and does not find one that leads into life or toward his wife)-do not take the bull by the horns and therefore must be treated not from the outside but from the inside. The dramatic method of representing them in action and leaving it up to the reader to deduce what they think and feel is of little use to the writer handling introspective people. Hence, there is no action in Anderson resulting from a character opposing something or someone outside himself. There is even no action resulting from a character trying to make himself do something about his predicament. That is why we see little outward behavior in an Andersonian story. What we have on the part of the main character is passionate and extensive thinking about something he instinctively craves but cannot get himself to go after, almost no decision-making, and ultimate bewilderment and paralysis.

The Andersonian type of short story. In dealing with Anderson, critics have raised the question whether unsolved problems and unresolved conflicts can be cast into short stories. In the case of The Man in the Brown Coat, fluent though he is, the hero cannot blast through his wall or that of his wife's and set up a satisfactory intimacy between them. Throughout the whole course of the story he does nothing about it. Of course, he can't really do anything about his predicament anyway, because his environment and training will prevent him from envisaging

his way out. Elizabeth Drew in her book on the novel has called attention to the fact that all a writer need do is to state the problem.¹ He is not obliged to go into solutions or even suggest any. That an artist has been able to detect a pertinent and hitherto uncovered problem in the chaos of life is in itself a feat. It is conceded generally that no one has so poignantly posed repressions and longings as Anderson. A pioneer in the shadowy world of conflict, he has evolved a type of story which gives a momentary view of a perpetual crisis in one person's life; or perhaps it would be better to say a crisis that is recurrent in a single life. Splitting hairs on whether such a pattern of experience constitutes an artistic short story is a pastime for dilettantes. The important point is that what Anderson has to tell is a dramatic story of a human being and he manages to compress it, with sufficient effectiveness, within the short story length.

His characters dynamic but foredoomed. Again, is it quite accurate to say that Anderson's people do absolutely nothing about their respective predicaments? Are they really static characters? In The Man's Story Wilson recognized his muse and seized her from her husband. It was when death snatched away the only intimacy the man ever had that he became actionless. It was the same with Wing Biddlebaum. He would have found his way out of a normal predicament. But society decided he was a

1. Drew, Elizabeth, The Modern Novel, p. 24

The first part of the paper is devoted to a general discussion of the problem of the existence of a solution of the system of equations (1) for arbitrary values of the parameters α and β . It is shown that the system has a solution for arbitrary values of the parameters α and β if and only if the condition $\alpha + \beta = 1$ is satisfied. In the case when $\alpha + \beta \neq 1$, the system has no solution. The second part of the paper is devoted to a detailed study of the properties of the solution of the system (1) for arbitrary values of the parameters α and β . It is shown that the solution is unique and depends continuously on the parameters α and β . The third part of the paper is devoted to a study of the asymptotic properties of the solution of the system (1) for large values of the parameters α and β . It is shown that the solution approaches a certain limit as the parameters α and β approach infinity.

The fourth part of the paper is devoted to a study of the properties of the solution of the system (1) for small values of the parameters α and β . It is shown that the solution approaches a certain limit as the parameters α and β approach zero. The fifth part of the paper is devoted to a study of the properties of the solution of the system (1) for arbitrary values of the parameters α and β . It is shown that the solution is unique and depends continuously on the parameters α and β .

The sixth part of the paper is devoted to a study of the properties of the solution of the system (1) for arbitrary values of the parameters α and β . It is shown that the solution is unique and depends continuously on the parameters α and β .

The seventh part of the paper is devoted to a study of the properties of the solution of the system (1) for arbitrary values of the parameters α and β . It is shown that the solution is unique and depends continuously on the parameters α and β . The eighth part of the paper is devoted to a study of the properties of the solution of the system (1) for arbitrary values of the parameters α and β . It is shown that the solution is unique and depends continuously on the parameters α and β .

homosexual and, with lightning-like rapidity, struck at him. With the medium through which his expression flowed, his hands, anathematized, Wing was a doomed man. Kate Swift, another teacher, has the spiritual essence and the soul-felt wish to save herself, but all she can do is to grope around helplessly in the foggy vastness of her emotional life. In The Untold Lie¹ Ray Pearson, after a struggle with himself, finally came to the decision to tell Hal Winters that the latter is under no obligation to marry the girl he had with child, but it was too late then for Hal Winters had made his decision. Dr. Cochran's approaching death (Unlighted Lamps) actuated him to break the wall between himself and his daughter, but death got him before he could set about carrying out his resolve. Have we not, in every one of these instances, purposeful characters who have been interfered with by forces beyond their control?

His determinism on exhibition. A true naturalist Anderson accepts the criteria of naturalism, namely, determinism, pessimism, and distortion; all of which are difficult to disentangle. Distortion we see in his Winesburg grotesques. A specimen of his determinism and pessimism in action is to be found in Tandy² when an incurable drunkard, a typical Andersonian grotesque, laments:

Drink is not the only thing to which I am addicted. There is something else, I am a lover and have not found my thing to

1. Winesburg, Ohio, p. 244

2. Ibid., p. 168

love. That is a big point if you know enough to realize what I mean. It makes my destruction inevitable, you see. There are few who understand that.¹

Certainly this speaker holds no brief for free will. In these words there is no feeling of benevolent or intelligent director of the universe. Rather there is implied Hardy's pure chance theory--with man's hope of meeting with spiritual fulfillment prodigiously slim. Anderson's brand of pessimism is concerned with the lack of outlets for man's deeper instincts. (He is ever lamenting the snuffing out of craftsmanship by industrial standardization, for instance.) It is the sort of pessimism that sees characters in the grip of a futile quest for ecstasy and for ultimate meanings--a quest that eventually misshapens the questor.

Recapitulation. Let us review now Anderson's confusion about life (which he himself admits) as to its effect upon his characterizations. In his own confused state of mind and in that of his characters' there come sudden and brief periods of illumination. These are "the rare moments we live". Anderson draws characters as "finding life inscrutable till a moment's² flash tells them something". The author's portrayals are of desperate people trying to find their own souls and to contact the souls of their associates. Usually they fail. They cannot solve their problems or make soul-satisfying adjustments to

1. Winesburg, Ohio, p. 168

2. O'Brien, E.J., op. cit., p. 248

and in the same way, the other side of the coin, the
fact that the *unconscious* is not a *thing*, but a *process*,
and that it is a *process* which is *not* conscious of itself.

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life. Also as a consequence of this failure, Anderson's characters make their exits with the same brooding state of mind that they had upon their entrance. Since Anderson is a pioneer in verbally recording man's internal environment, he is forced to find himself new techniques and, especially, to break away from the "plot short story"¹. The result is a story type that has raised the question in some quarters as to its being a legitimate short story.

For his purpose, the short story is a handy instrument. It serves to state succinctly a character's inner problems, to offer a glimpse of a life-long conflict. Despite the fact they do not solve their problems, Andersonian characters try to work out solutions. Those that do not do anything are soon baffled by the indefinable nature of their problems and the utter lack of guidance. They cannot get a start at finding their genuine selves buried amidst incrustations of capitalistic values. Anderson himself holds out little hope for his characters; for he sees the world through the spectacles of naturalism. Hence, his people are distorted mortals subject to the whims of a blind unheeding force acting as Deity.

1. A Story Teller's Story, p. 362

CHAPTER III.

THE WALL

Anderson's moment of awakening. At thirty-five Sherwood Anderson was a successful American business man. He owned a paint factory and earned the respect of his fellow townsmen. But Anderson was anything but satisfied with himself. In A Story Teller's Story he lays bare his emotional struggle at the time. One day he suddenly ran off to a nearby city, got quite fuddled, and engaged in a tour of visits in homes unknown to him. Out of this came a spiritual release which more than likely energized his subsequent conduct; that is, the complete renunciation of business and family life for a career of writing. This wandering among strange people and talking of "out-landish things" brought him nearer, he tells us, to people in that single evening than in weeks of ordinary intercourse. "There¹ was something broken down between us, a wall broken down."

The wall as symbol. The "wall" became a symbol to Anderson, thereafter representing the awful isolation of the individual² (an image of his determinism, Parrington calls it). For many of his tales it is the theme and the dramatic machinery. The narrator of The Man in the Brown Coat sighs, "Why, in all our life together, have I never been able to break through the wall

1. A Story Teller's Story, p. 306

2. Parrington, V.L., op. cit., p. 370

to my wife?"¹ Dr. Cochran in Unlighted Lamps lets his wife and daughter think him cold and unfeeling because he was too self-conscious to find words that expressed how deeply they did stir them. There was a wall around him and he could not break through. Hugh Walker of The Door of the Trap used to walk and walk, "going insanelly forward for hours, trying to break through an intangible wall".² In Seeds a lonely young woman comes to Chicago to find the love a woman must seek, but she cannot scale the palisade between herself and other people. The Egg presents, as Malcolm Cowley points out "a desperate effort of a broken man to preserve some sort of human relationship through the performance of a trick, but the title gives an ironical significance to the volume---The Triumph of the Egg."³ In brief, "the wall" is a recurrent theme in Anderson. Man is overcharged with the urge toward intimacy with his fellow beings, and yet he cannot break down the barriers which wall him in. It is this impatience to do away with separateness that makes the Andersonian grotesques. Sexual union is one of the avenues leading out of this isolation in which the individual finds himself. Hence it is natural for Anderson to stress sex. It being the most intensive form of human relationship, he sees sexual relationships as the most hopeful means of breaking down the "wall".

1. The Triumph of the Egg, p. 116

2. Ibid., p. 260

3. Cowley, M., After the Genteel Tradition, p. 95

CHAPTER IV.

SEX IN ANDERSON

Sex mania in Anderson. Shut off by the "wall" from flowing out to a love object, the poor creatures who appear in Anderson's pages fall prey to an agony of amorous craving, with the outcome that Anderson often uses sex as a point of departure in his stories. Paul Rosenfeld, his friend, calls him "the Phallic Chekhov".¹ Ludwig Lewisohn dubs him the poet of sex-obsessed America.² Besides misfits, mutterers, crazy rebels, hall-bedroom brooders, he writes of sex-starved, life-starved Americans,³ charges Fadiman, one of his critics.

The meaning of sex to Anderson. Anderson is a mystic. It is part of his mysticism to rank sexual love and love of a craft foremost.⁴ Chase insists that Anderson deals in sexual problems "not conscious so much of its sexual nature as of the way in which it has exposed the difficulty which the individual experiences in orienting himself in regard to his environment and to the people around him".⁵ He further believes that the sexual crises that are the core of Anderson's stories are to "throw light not so much upon the sexual nature of the

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1. A Story Teller's Story, p. 375
 2. Lewisohn, L., Expression in America, p. 482
 3. Fadiman, Clifton, "Sherwood Anderson and the Search for Salvation", Nation, N'9'32 p. 456
 4. A Story Teller's Story, p. 376
 5. Chase, C.B., Sherwood Anderson, p. 39

characters concerned as upon their general emotional make-up."¹

Most critics who value Anderson conclude that "sex for him is a key to a larger experience".² Parrington suggests that the theme of The Triumph of the Egg is the common hunger for romance and fellowship that confuses itself with sex and is unsatisfied.³

Anderson makes Rosalind Westcott say in Out of Nowhere into Nothing: "If the sex impulse within it (her body) had been gratified in which way would my problem be solved? I am lonely now."⁴ In Seeds, Leroy is analyzing to a friend, a woman who was erotically hysterical. He says:

She needed a lover and at the same time a lover was not what she needed. The need of a lover was, after all, a quite secondary thing. She needed to be loved, to be long and quietly and patiently loved. To be sure she is a grotesque, but then all the people in the world are grotesques. We all need to be loved. What would cure her would cure the rest of us also. The disease she had is, you see, universal. We all want to be loved, and the world has no plan for creating our lovers."⁵

The meaning of sex to his characters. The folk in Anderson's work are a lonely lot, unloved and unloving. They shrink from physical contact. At the same time they wish sex had grandeur, that it would be an uplifting experience. Anderson focuses on the sexual nature of his people because he thinks it illuminates their whole inner consciousness. Rosalind Westcott's declaration established the fact that Anderson does not believe sexual gratification is a panacea. From Seeds we gather that Anderson is convinced that there is a spiritual

1. Chase, op. cit., p. 39

2. Whipple, T.K., Spokesmen, p. 136

3. Parrington, V.L., op. cit., p. 370

4. The Triumph of the Egg, p. 205

5. Ibid., p. 21

craving within man to cherish tenderly another being. Sex is merely an incidental expression of this craving. Somehow our civilization frustrates this. We have seen how Anderson dramatizes this frustration in Tandy, where the drunkard laments: "I am a lover and have not found my thing to love."¹

Love scenes tabooed. Placing on exhibition baffled sex urges and futile strivings toward matehood is as far as Anderson goes, however. In his short stories, never do we find delineations of erotic ventures. The nearest approach to a love scene is in A Chicago Hamlet, where a youth and a woman who speak different languages meet by chance in a barnyard during the early morning hours. They embrace for a moment, never to see each other again.

Andersonian pessimism toward love between the sexes. Why does Anderson stay his characters from engaging in amorous expressions toward one another? No definite answer can be given. Perhaps there is something in the man's own psychology which will not permit his describing the comingling of the sexes. More likely, to judge from certain stories of his, it is part of his pessimism. Naturalistic pessimism regards man as being at the mercy of a blind force. Only in the neat, slick writings of the "poison plot" manipulators does love always (or ever) triumph. Anderson strips the association of men and women of its glamor. To this he adds a note of hopelessness. For instance Brothers

1. Winesburg, Ohio, p. 166

and The Door of the Trap develop the theme of the boredom and the strangling effects of matrimonial bondage upon the husband. Nowhere in his short stories, save in one, The Other Woman, does Anderson concede any glamor or dignity to marriage. Even in this one exception, he leaves the impression that a man with faith and patience and new-found talent for guidance has married a woman erotically immature.

Then we have the woman's side of the question. They seem to want something to happen to them in an amorous way but can't define that something concretely. The New Englander records the dynamic craving for love that nature planted in the heroine. But nature in no way aids in satisfactorily appeasing this craving. In Death Anderson tells us about Elizabeth Willard¹ that "like all women in the world, she wanted a real lover". Her quest was a futile one; yet she never lost faith to the extent that Ma Westcott did, who hysterically warned her daughter that "men only hurt women, they can't help wanting to hurt women. They are made that way. The thing they call love doesn't exist. It's a lie."²

Recapitulation. Andersonian men and women, therefore, seem to hunger for and, at the same time, dread the abandon of complete love. They know they want love; but that is all they know. The rest is a torment of confusion. The anchorite, Melville Stoner, said to Rosalind Westcott: "It would be strange

1. Winesburg, Ohio, p. 273

2. The Triumph of the Egg, p. 261

and a little amusing if you are like myself, if you cannot marry or come close to any other person."¹ This declaration suggests, in the light of what we already cited from other stories, that Anderson's people believe a satisfactory mating entails a mysterious knowledge which most mortals do not possess. There are the case studies of the psycho-analytic school, and the findings of the late Havelock Ellis, and other erotologists to back up Anderson's view that human beings do not, for the most part, mate with grace or rapture, although those investigators hold out higher hopes than Anderson.

1. The Triumph of the Egg, p. 190

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CHAPTER V.

THE AMERICAN SCENE VERSUS THE AMERICAN AND SHERWOOD ANDERSON

Sleight-of-hand in story telling. Most marked of the environmental effects upon Sherwood Anderson are those to do with technique. It has been recently observed that high mechanical efficiency in the narrative craft begets reaction. Maupassant was followed by Chekhov; Kipling, by Katherine Mansfield: here in America comes Sherwood Anderson to act as a counter-actant to O'Henry.¹ On occasions, Anderson has made quite plain what he does not want to do in his delineation of human beings. Particularly, in an essay entitled "Notes on Standardization",² included in his Notebook, he assails the popular magazine short story. He draws a picture of the magazine editor trying to juggle such a strange combination as a vast reading circulation, a satisfied advertiser, and a special type of writer; the result being a skilfully wrought story. As for the people who stride about in the stories, Anderson concedes that they have³ "a strange exterior semblance of life".

The trick when analyzed is very simple. The appearance of life is given by exterior means entirely. The doctor's office, the city street, the vacant lot beside the factory, are described with an amazing finality and fulsomeness of detail. Into these

1. O'Brien, E.J., The Advance of the American Short Story, p.247
2. Sherwood Anderson's Notebook, p. 139
3. Ibid., p. 144

places people are cast, wearing ordinary clothes such as a man is accustomed to see wrapped about the bodies of his friends and neighbors.

There is a kind of legerdemain that with practice may be acquired. Having tricked your reader by these purely mechanical details into having faith in the people you are writing about, you simply make these people do and say things no human being has ever really been known to do or say.

In the pages of these magazines no one ever acts as people do in life or thinks as people do in life and of course the writers of the stories care nothing for human life. To begin caring for human life, thinking of human life and trying to understand it a little, would so quickly destroy their technique, stop incomes and jerk the writers down off the pasteboard thrones. ¹

Availing himself of this receipt for story telling, a shrewd artist may attain success. In other words, he may picture life as it is not lived but as the reader wished he himself might have lived it. Anderson wants to avoid this. He grants that such writers, given healthy standards, would likely have turned out "half artists". ² But the editor is in a position where he can't give offense to a million or more subscribers or to a purse-controlling advertiser; hence

"all such basic human attributes as sex hungers, greed and the sometimes twisted and strangely perverted desires for beauty in human beings have to be let alone. The basic stuff of human life that all real artists, working in the medium of prose, have handled all through the history of writing has be be thrown aside. The writer is perpetually called upon to seem to be doing something while doing nothing at all. There is the perpetual tragedy of unfulfillment." ³

The real and the unreal to the artist. "Let such an artist begin to think of human beings, care a little for human beings,

1. Sherwood Anderson's Notebook, p. 144

2. Loc. cit.

3. Ibid., p. 145

and his pasteboard world would melt before his eyes", Anderson tells us in The Story Teller's Story.¹ Fascinating though the inexhaustible plot-variations of the writers may be, human beings in the light of their labyrinthian makeup, are totally disregarded. On the other hand, the genuine artist has a sharp sensitivity to the life going about him. "With him one enters into that life, feels the hidden passions of people, their little household traits, their loves and hates".²

What was. Elsewhere in his Notebook Anderson says he can understand why Americans, while in the business of taming a continent, eulogized go-getters and hustlers. Over a vast wilderness there were forests to be cleared away, a maze of railroads to be flung, cities to be laid out, and factories to be thrown up. What time for such "foolishness of trying to understand each other, of trying to really call up before ourselves, through the work of our artists, something of the inner quality of loves..A tree might have fallen on the head of the pioneer who for a moment lost himself in the effort to understand his neighbor. Alertness was the mood of the times."³

What is. But this is a picture of a defunct era. The days of Brobdingnagian expansion faded out as far back as the turn of this century. Then it was when Dreiser and his fellow naturalists renounced the obligation to dispense cheerfulness and gilded illusions.⁴ They blazed a trail for conscientious American writers to present and interpret a realistic America to

1. A Story Teller's Story, p. 353

2. Ibid., p. 328

3. Ibid., p. 146

4. Chase, C.B., op. cit., p. 3

sobered Americans. Now comes Sherwood Anderson up that trail with his findings on contemporary life and human problems. His procedure is to seize upon a significant moment in a dull, drab life and registers what goes on in the psychological recesses. The result is that this literary explorer finds Americans have a workaday exterior which is merely an adaptation to a machine-mad world. Inwardly, spiritually, the American cannot adjust himself to the standardization of an industrialized society. It is this inner maladaptation of the middle Westerners and their recoil from the ruthless life about them that goes to make up the Andersonian grotesque.

They long for spiritual escape as their forefathers longed for spiritual freedom. But today there is no public domain of the public spirit. Men have been blocked and thwarted until their spirits, like animals on tread-mills, can only strive. They never get anywhere. They cannot escape their inner selves. 1

Environment versus the American. Most marked of the environmental effects upon Sherwood Anderson are those to do with technique. Anderson throughout his writings--novels, short stories, poetry, and essays--deals with a frustrating America and frustrated Americans. He is often classed with Masters and Lewis as the arch antagonist of the sanctified American village. Winesburg, Ohio, along with Spoon River Mythology and Main Street, is a monumental and startling transcription of the American scene. His grotesques are such because they have been distended by an atmosphere uncongenial to the aspirations of the

1. Blankenship, op. cit., p. 671

The first thing I noticed when I stepped out of the car was the cold. It was a sharp contrast to the warm blanket I had been sitting under. I looked up at the sky, which was a deep, dark blue, and I felt a sense of peace. The air was crisp and clean, and I could hear the distant sounds of the city. I took a deep breath and felt a sense of renewal. I had been so stressed and overwhelmed, but now I felt like I was starting over. I looked down at my hands, which were slightly numb from the cold, and I felt a sense of hope. I was going to make it through this. I was going to be okay.

I walked towards the building, my steps feeling light and sure. I could see the entrance in the distance, and I felt a sense of anticipation. I was going to see the doctor. I was going to get the answers I needed. I was going to be okay. I took a deep breath and walked forward, feeling a sense of purpose and direction. I was going to make it through this. I was going to be okay.

I walked into the building, my steps feeling light and sure. I could see the entrance in the distance, and I felt a sense of anticipation. I was going to see the doctor. I was going to get the answers I needed. I was going to be okay. I took a deep breath and walked forward, feeling a sense of purpose and direction. I was going to make it through this. I was going to be okay.

human soul; hence they are each an indictment of the American scene. It is Anderson's indignation over this uncongeniality to the soul-longings of Americans that gives impetus to his work. His own soul could not soar in his art--or in his craft, as he prefers to call it--until he had freed himself from the embrace of mercenary objectives. Likewise Anderson's characters are all fighting his fight over again, though most of them do not achieve his victory.

The mission of the contemporary artist. So the American scene produces a Sherwood Anderson to serve as a counter-actant to itself. Crude, denunciatory, comic, he is the antidote to artists whose work shows high technical finish but wanting in piercing insights. His Notebook and A Story Teller's Story are testimonials of what he thinks his calling requires in the way of artistic standards. He has squarely set himself against employing the literary legerdemain so popular today in misrepresenting American life and American people. The outcome is Andersonian crudity and Andersonian grotesques. Rather than labor over the meaningless intricacies of plot-variations and style, Anderson feels it is a contemporary artist's obligation to enter lives of people and to record them as they are, not as the romantic tradition dictates. What we are because of our civilization---that is the quest of the truth-minded artist today, not dawdling around with outmoded literary receipes for successful story-telling.

CHAPTER VI.

THE ANDERSONIAN APOLOGY FOR CRUDITY

Dreiser, dean of pioneers. At various points in this thesis reference has been made to Anderson's theory of crudity and its effects upon his characterizations. First propounding it in Horses and Men in a dedicatory introduction, Anderson salutes Theodore Dreiser as a pioneer. The American prose writers who come after him shall have the very qualities he lacks because of him. Anderson seems to be implying here that a considerable part of Dreiser's energy was absorbed by uncovering phenomena ignored or kept in a dark closet by a puritanic America. Now that Dreiser has gathered a sufficient and sympathetic audience, the younger men can give time to developing those qualities he was wanting in; to wit, a sense of humor, grace, lightness of touch, and "a dream of beauty breaking¹ through the husks of life". All these qualities Anderson himself is without. It is not too far-fetched to suggest that Anderson has identified himself here with Dreiser.

Crudity and the true copy. Later, in An Apology for Crudity an essay in Sherwood Anderson's Notebook, our author handles the subject more extensively. He believes crudity to be an inevitable quality in contemporary literature, as there is "yet no

1. Horses and Men, Introduction, p. XI

THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

IN WHICH ARE CONTAINED THE
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 YEAR 1649. BY
 JOHN BURNET, BISHOP OF
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 THE FIRST VOLUME.
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THE SECOND VOLUME.
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native subtlety of thought of living among us".¹ We are a crude and childlike people, asserts Anderson, a fact which our literature cannot escape, indeed need not escape. It is incumbent on our writers to accept us as such and to have faith in our worth. "Why should we Americans aspire to an appearance of subtlety that belongs not to us but to old lands and places?"² he asks. "America is a land of objective writing and thinking." As for the subjective side of life, we Americans shy away from its strangeness. It connotes to the ordinary person what is not sweet and wholesome, for such is the truth. Letting oneself down into the subjective depths of American industrial life suggests insanity, but

it is my contention that there is no other road. If a man would avoid neat slick writing he must at least attempt to be brother to his brothers and live as the men of his time live. He must share with them the crude expression of their lives. To our grandchildren the privilege of attempting to produce a school of American writing that has more delicacy and color may come as a matter of course. I hope that will be true but it is not true now. And that is why, with so many of the younger Americans, I put my faith in the modern literary adventurers. We shall, I am sure, have much crude blundering American writing before the gift of beauty and subtlety in prose shall honestly belong to us.³

Anderson's resolution to steer away from "slick writing" results in his disregard for the looks of his characters. He can, if he wants to, describe people with terse skill; but to him, this is showmanship. His time and power must be given over

1. Sherwood Anderson's Notebook, p. 195

2. Ibid., p. 197

3. Ibid., p. 200

to interpreting the lives of the men of his times. The same is true with painting in backgrounds and with fashioning brilliant dialogue; the day for subtlety and beauty in these departments is to come. Now for peeling off our coats and getting down to the task of finding out what a twentieth century American is and why he is what he is.

The message and the finished form. However, uneventful and sordid it may seem, the life going on within us is a solemn, grand, and impressive phenomenon. A few fortunate creatures have arrived at a point of spiritualization which enables them to grasp this fact, and their conduct thereafter is conditioned by the recognition. Such men become our seers. It is their function to give out the truths that their hyper-awareness of life reveals to them. It is their message that is vital to their fellow man, not the manner or style of delivery. Of course, a macrocosmic message put into terms of superb artistry is to be preferred. But that has to wait for the future. Today the alternatives are time given to questing for momentuous messages crudely couched, or time given to achieving artistic brilliance and no message. Such seems to be Sherwood Anderson's point of view.

CONCLUSIONS

The subtler inner world. "The great majority of men lead¹ lives of quiet desperation", once declared Thoreau. Anderson has chosen to confine himself to drawing back the curtains upon this "quiet desperation". Literary predecessors have struck upon this secret world of the individual, but they have never burrowed their way so far into it, or allowed it to monopolize their every creative moment. That it has such a hold on Anderson suggests that for him it is not how people live but what they feel--an attitude which affects completely his technique of characterization.

It is no longer the world of objective fact that obtrudes as the significant reality, but the subtler world of emotional experience, the furtive inner life of impulse and desire that Sherwood Anderson probes so curiously.²

Once again we must quote this penetrating criticism of Parrington, for it drives home the fact that Anderson cannot be expected to employ conventional techniques in expressing those phases of the personality which writers have heretofore generally ignored or avoided.

The methods requisite for his purpose. In the introduction of this thesis, it is stated that the aim here is to uncover the author's purpose in any given literary circumstance and to

1. O'Brien, Ed. J., The Advance of the American Short Story, p.249
2. Parrington, V.L., op. cit., p. 370

THEORY

The first part of the theory is the definition of the function $f(x)$. This function is defined as the sum of the squares of the first n natural numbers. The second part of the theory is the proof that the function $f(x)$ is a polynomial of degree 3. The third part of the theory is the proof that the function $f(x)$ is a polynomial of degree 3.

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determine whether the means he employed to realize this purpose were satisfactory or unsatisfactory. Critics, favorable and unfavorable, and Anderson himself assert that his prime objective in writing is to illuminate the inner consciousness of his characters. Such pioneering entails the contrivance of methods that effectively portray the inner man. Naturally, methods that bring out how people live are of little avail to Anderson. Yet, the very orthodox devices of characterization which Anderson neglects, or uses carelessly, he usually can wield cunningly if they serve his purpose at the moment, as previous examples have shown. We have seen that he purposely gives little or no attention to descriptions of people and places or to dialogue and action because these instruments of story telling offer him practically no assistance in translating the subtle state of reality he specializes in.

The naive style. And there is method to his madness for disregarding the refinements of character-drawing and for indulging himself in curious mannerisms. For example, as pointed out in the discussion on Anderson's style, he writes not intellectually but imagistically and impressionistically. His style has biblical austerity, and the artlessness of a child. Nor is Anderson unique in this department. Classic and contemporary writers there are who abandon artistic finish for naiveté of telling. DeFoe's technique was such, and so too D.H. Lawrence's, Dorothy Richardson's, John Dos Passos', and

James Joyce's. A style (or should we say an approach to life) of this sort is bound to be hampered or ruined by the intrusion of sophisticated dialogue or the obvious smooth proficiency of fitting the whole story together in a concise, compact, orderly arrangement.

The oral aspects in Anderson's stories. Anderson's manner of relating a tale is intentionally that of the spinner of yarns at the village store or at any other gathering place of men. The Andersonian tales themselves have all the earmarks of oral recounting: seemingly careless beginnings, a wealth of after-thoughts, leisurely telling, rhythmic repetition and redundancy, reader and author intrusion upon the story. With such an aim in view, we can expect no brisk spinning of tales nor any quick and deft assembling of character. After all, an artist is out to produce effects, and the sort of effects that Anderson is intent upon excludes the technique of the crack story-teller of contemporary and past literature. Anderson feels that he reaches his reader's viscera-his body-mind as it were--through a loose, oral-like telling. His not doing things the usual way baffles and often exasperates his critics; but to students of writing technique and particularly of characterization, he has much to offer in the way of demonstrating how knacks of oral narration can be profitably put to use in written composition.

Andersonian peculiarities. Such gleeman tactics produce the Andersonian peculiarities of characterization. For instance,

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he is always explaining and reexplaining a character. A long evening is before him and you, and there is time for a tale to be told; hence he goes back here and there to give some antidote or analysis which will clarify your conception of the characters around whom the story revolves. Furthermore, all expert story-tellers get into their tales a sense of wonder. Anderson strives hard and with some degree of success to make you feel that he has caught something in the human makeup that is fearfully strange, something that is wrapt in the very mystery of life, something that shall give you more intimacy with your own soul. Such a momentuous revelation demands the minutest explanation and reexplanation, which is done usually in a choice of words not addressed to our minds but to our feelings.

He has learned that there are words and phrases entirely unnecessary to convey his idea to the reader, and yet most helpful in communicating his feeling, in appealing to that complex of nervous reactions in which the psychologist locates the soul.¹

Hence, his habits of repeating words and being redundant, which he thinks forces upon the reader an image of the character in action, in repose, in conflict.

Anderson and Freud. Pattee is one of many who maintain that Anderson found the answer to some of his questionings about life in the works of Sigmund Freud.² No doubt but that psychoanalysis with its insights into the unconscious and into the

1. Beach, Joseph W., The Outlook for American Prose, p. 270
 2. Pattee, Fred L., The New American Literature, p. 336

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motivations of human emotions and abnormalities has offered brand new material for the writers of this century. Certainly all kinds of literary experimentation have been the outcome. It is a mooted point how much the new psychology influenced Anderson in his long campaign to force life to give up its secret, which is also the preoccupation of his every character. Vernon Loggins claims that following up Dreiser's suggestion to read D.H. Lawrence, led Anderson into Freudian speculation.¹ However, artists have always had their own insights into the human personality, a fact which Freud himself constantly stressed. Anderson's connection with Freud recalls an estimate Havelock Ellis once made of Freud, which is equally applicable to Anderson:

Even if one rejects Freud's method as unsatisfactory and his facts as unproven, the work of one so bold and so sincere cannot fail to be helpful and stimulating in the highest degree. If it is not the truth, it will at least help us to reach the truth.²

Anderson in toto. In brief, Anderson has shifted from what is happening outside the physical confines of his creations to the happenings within their minds. He is a student in delicate states of consciousness that are profoundly significant. He communicates his findings in terms, not literary, but stimulating to the imagination. He unblushingly depicts the naked soul in image-provoking words. These are his aims. His results should be gauged by the thoughtful consideration he has received

1. Loggins, Vernon, I Hear America, p.

2. Ellis, Havelock, The World of Dreams, Preface p. vii

in the hands of objective critics, many of whom have been cited in this thesis.

SUMMARY

Most prominent on the mechanical side of characterization is the art of suggesting the appearance of characters. Anderson practically discards all pretence at this, which seems to be deliberate, for he can and does occasionally present characters visually. Evidently Anderson is convinced that outward behavior and appearance are no index to the inward person, which is his chief preoccupation. As behavior and looks are of little significance, he seems to reason, Why bother with them in such an economical form as the short story? Furthermore, etching in a literary creation tends to individualize it and interferes with reader-character identification. Most certainly Anderson considers himself a pioneer in a new and vital field of writing; consequently he can allow himself little time for elaboration upon a character's exterior.

Physical background is another neglected item in the Andersonian short story technique. Not that Anderson is wanting in the literary skill to conjure up scene; as in the case of personal appearance there is here as before ample testimony that Anderson has the requisite skill. But again his main and sole objective is the innermost thoughts that haunt the dark recesses of the mind. Anderson's disregard of background argues that, to him, it is no expedient in the portrayal of twentieth century

CHAPTER

The first part of the book is devoted to a general survey of the history of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The second part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The third part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The fourth part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The fifth part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The sixth part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The seventh part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The eighth part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The ninth part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject. The tenth part of the book is devoted to a more detailed examination of the various branches of the subject. It begins with a discussion of the early stages of the development of the subject, and then proceeds to a more detailed examination of the various branches of the subject.

soul struggle.

Anderson's dialogue varies markedly from that of his contemporaries. Perhaps it would be more apt to say he employs monologue. Characters hold forth endlessly to mute bystanders, and think inside quotation marks. But there is a motive for this. The absence of conversational reciprocity in his short stories makes more emphatic the Andersonian theory of the utter desolation of the individual. The quoted musings of his characters open the door to their innermost thoughts, where Anderson feels his real story is. This preoccupation with the secret life within man has caused Anderson to discard the technique of conventional story tellers, particularly in his use of the dialogue and action. The drama of the inner consciousness rarely gets past the censor; hence little need of highly polished speeches or interpretive action. Nor need he take pains to individualize characters through their speech and outward behavior.

The narrative point of view is a conditioner of characterization. In Winesburg, Ohio Anderson recounts from the omniscience-chief character perspective. This enables the reader to act as psychologist. He can examine the protagonist and his background with clinical casuality. One of Anderson's triumphs in story telling, I Want to Know Why, is handled from the first person-participant angle. This first person-main character approach conveys a sense of child-like wonder and sincerity and

allows for an intimacy between narrator and reader. A variation of the first person telling is the minor character angle. Here the reader is kept wondering as to the protagonist's fate; he continues to be kept posted as to the complex emotional status of the protagonist and finally he has the story felt and interpreted for him by the minor character teller. Anderson's use of these three points of view are a specific aid to his mode of telling a story. He makes no pretense of an objective presentation. No technique borrowed from the theatre for him. He is writing of the rarely recorded areas of the human heart and head. His readers need his--Anderson's--guidance in feeling their way about.

Of the numerous traits composing the human personality, the economical short story form allows but one--the most prominent one--to be illuminated. There is no development of character in the short story. The actor begins and ends the story as one dominated by a basic characteristic. The grotesque of Anderson's novel has evoked much adverse comment; however, this type of characterization is especially suitable to the short story. Even their very abnormality has enough universality to make these grotesques significant. What happened to destroy Wing Biddlebaum, Elizabeth Willard, Wash Williams, and other Winesburgers could have happened to us; indeed something of parallel nature may affect us yet and leave us as devastated.

In its entirety the short story exhibits the dominant

character trait in action. Short story plotting, as Uzzell sees it, is devising a series of situations to test the character trait.¹ Someone else has compared the short story to the statement and proof of a geometric problem.² Given a major character with a particular basic trait, he will react in a given manner when faced with a given situation. Anderson's short stories all center around crises in the lives of chief characters. For one of his theories is that the true history of life is a history of moments. It is only "rare moments we live". Those "rare moments" are when an individual senses that he is facing something crucial. He struggles desperately to meet the situation in some cases; in others he is too impotent to exert himself. Usually he fails. Quite often we are introduced to a character long after the crisis of the story is past. A double purpose is served; not only may we see the protagonist wrestle with his problem, but also we may observe how his psychology over a period of years, has been altered by the experience. Oftentimes Anderson, according to the realistic tradition, gives his crises no more emphasis than they seem to have in life itself.

The mechanical side of characterization is not the only shaper of character; of equal importance is the author's outlook upon life, especially in the case of Anderson who is

1. Uzzell, Thomas, op. cit., pp. 235, 245

2. Beach, Stewart, op. cit., chap. 5

vociferous in his reactions to the American scene. For one thing, he has not hesitated to proclaim that life itself confuses him. He can evolve no schematic approach. To Anderson's characters in these stories comes often the revelation which makes life readable, but invariably these revelations are transitory. For the few of his creations allowed to achieve a lasting insight into life, such as Rosalind Westcott, George Willard, the Reverend Curtis Hartman, and the heroes of The Other Woman and The Man Who Became a Woman, Anderson dooms the great part of his men and women to a chaos of inner misery of frustration. As was said before, with both creator and his creation baffled by life, we cannot expect Andersonian characters to win distinction in solving their problems. His men and women are paralytics; his stories supply no conclusions. The type of short story merely allows the statement of their problems. One feels that they could have met the problem; but are debilitated by an inimical American civilization, and by the time of the story crisis they cannot take definite steps to save themselves. Worse for the character, he often perceives his predicament and the futility of any action on his part of attempting to extricate himself.

At thirty-five Anderson looked about himself and suddenly became aware that he was vegetating in a world of "walls". Ever since, the "wall", in one form or another, crops up in his stories. It is a symbol of the terrible loneliness of the

individual and the apparent impossibility of his breaking away from his isolation to establish a satisfactory companionship or matehood. His stories are invariably futile struggles to achieve intimacies. It is this concern with people striving for intimacy that has lead Anderson into the depths of the sexual make-up of man. For as Chase points out,¹ Anderson feels that the sexual nature of his characters is a key to their general emotional make-up. Oddly enough Anderson never describes amatory scenes. His characters are, as we have seen, too walled in to give themselves over to rapture. A naturalistic pessimist, Anderson's handling of the love relationship admits of none of the glamor usually associated with love. Matrimonially, men are in chains and women have not found their real lovers.

The American scene directly fosters this isolation of the individual. An industrialized society--nowhere organized and functioning with such efficacy as in this country--is inimical to the psyche. As has often been stated in this thesis, Anderson specializes in demonstrating the individual's maladaptation to the economic system and his agony of soul brought on by this maladaptation. As a result this American author has chosen to depart from the skillfully fashioned tale that is in such heavy demand among American periodicals and publishers. What angers Anderson is that these story writers, masters of some sort of literary sleight-of-hand, write up stories about

1. Supra p. 72

non-existent American scenes and Americans who never lived.

"All such basic human attributes as sex hungers, greed, and the sometimes twisted and strangely perverted desires for beauty¹ in human beings have to be let alone", complains Anderson.

These are the very themes that Anderson takes for his own.

Anderson's theory of crudity is not too familiar to critics of contemporary American literature. It cancels out much of the disparagement directed at him by those who fail to determine his aims. The theory is this: Dreiser, Anderson, and their contemporaries are pioneers in new fields of writing. All that can be expected of them is their discoveries. Furthermore, men of today are writing about a crude and childlike people with "no native subtlety of thought or living"². Why should writers attempt to lie about these people and make them out more subtle and finished in appearance than they are? Rather, the American writer ought to reproduce the crude expression of his people and leave to the coming generations the goal of beauty and subtlety of expression and construction.

1. Sherwood Anderson's Notebook, p. 145

2. Supra p. 33

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TABLE I

1. The first part of the paper is devoted to a general discussion of the problem.	1. The first part of the paper is devoted to a general discussion of the problem.
2. In the second part, we shall consider the case of a single particle.	2. In the second part, we shall consider the case of a single particle.
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4. In the fourth part, we shall consider the case of a continuous medium.	4. In the fourth part, we shall consider the case of a continuous medium.
5. The fifth part is devoted to the case of a system of continuous media.	5. The fifth part is devoted to the case of a system of continuous media.
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